

SEPTEMBER 1, 1941

THE

# Art digest



*Julio de Diego by Frederic Taubes. See Page 6*

THE NEWS MAGAZINE OF ART 25 CENTS

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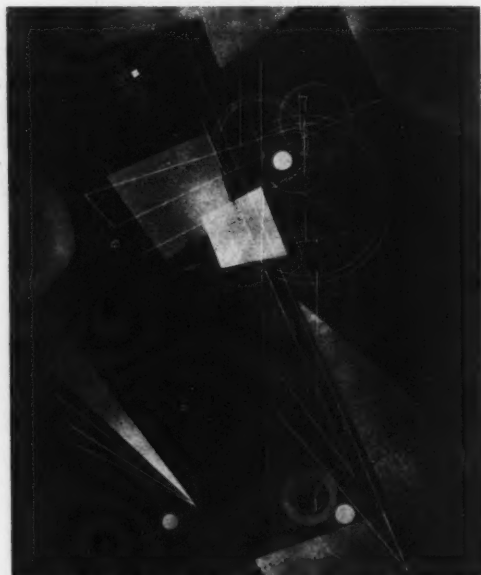
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# KNOEDLER

## WAR PAINTINGS

BY

## GEORGE BIDDLE

14 East 57th Street

New York

# PEYTON BOSWELL

## Comments:

*This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.*

### Syracuse Points the Way

AS NEWS from the battle fronts heralds earlier victory and the peacemakers meet in solemn conclave at stately Dumbarton Oaks near Washington, the thoughts of many of us turn more insistently to post-war planning and the picture of things that are to come. All is rather chaotic as we try to imagine life after Peace. Of only one thing are we certain: we will not return to the old order. And whether the new is better or worse than the old will depend largely on the thinking and planning we do now under the pressure of unity in the face of danger. Therefore it was with keen interest I re-read the *Fortune* article, "Syracuse Tackles Its Future." Here is a practical plan for saving the life of a city, a plan which can be applied throughout the land.

What ails Syracuse is common to practically every other city. Here is the way *Fortune* sketches The Decline of the City: "Crowded around a business center developed to meet 19th century needs, and interlaced with roads that grew out of cart trails and paths, the modern city's structure is out of joint with its needs. Under these circumstances a vicious cycle sets in. When taxpayers move out to the green hills, lakes and valleys, they take their taxes with them. To make up for its losses, the city must increase the tax rate. But tax assessments are already high from overcrowding and sweating of land. Real land values go down; distressed properties are thrown on the market; mortgages cease to be constructive risks and become gambles. To get enough income out of the land, it is necessary further to subdivide and crowd it. Taxes go up; rents go down; and the residents continue to go away."

Moving out to the green hills is not exactly the perfect solution in industrialized America. Notes *Fortune*: "A commuter who spends one hour each way five days a week fifty weeks of the year for thirty-six years winds up having devoted the equivalent of nine full working years to traveling in uncomfortable circumstances through unattractive surroundings with which he has always been thoroughly familiar."

Syracuse, on the other hand, seems to have found the full solution. The civic leaders plan to make Syracuse the most livable city in America. How they intend to achieve this goal makes interesting reading, but for the purposes of this article we will concentrate on the role art will play in the New Syracuse.

That the citizens of Syracuse are keenly alert to the importance of art in the structure of "the most livable city" may be seen by the following quote from the preface to the report of the Post-War Planning Council: "The permanent distinction of any city, ancient or modern, has rarely if ever rested on those particular works of man's hands and brains by which the city makes its living. No one, except a few historians, remembers what Athens, Rome and Paris originally manufactured, or what made them. Everyone remembers those works of creative imagination recorded in stone or bronze, on canvas or the printed page, through which the essential spirit and aspirations of those cities live on forever."

"In modern times, cities live on and by industry in the strongest sense of the term. They grow or shrink in size accordingly as they prove favorable or unfavorable locations for industry. But it is the artists, architects, the poets, the

scientists, philosophers and statesmen who confer a kind of immortality upon the scenes of man's labor."

At this juncture it is timely to express the thought that Syracuse already possesses a dynamic, not static, museum of fine art, an intelligently planned and managed community center for the fine arts. In this Syracuse is fortunate, for her post-war planners can start erecting the future directly upon a foundation which many other cities have yet to build. Substituting hard work for a lush budget, the Syracuse Museum has won an enviable national position as a fine arts institution that truly functions for the cultural enjoyment of the people and the material aggrandizement of the city itself. Guiding its activities has always been the belief that a museum which plays an important part in art development and appreciation has a higher rating than any mere repository of art work of the past.

Aside from encouraging local art expression and bringing worthwhile examples of pictorial art to Syracuse, the museum took over a somewhat neglected field of art when it started the National Ceramic Exhibitions. The growth of ceramic art since then has been rapid, and so great has been the part the Syracuse Museum played in its development that by common consent the city is now regarded as the center for ceramic art in America—no mean achievement for this sturdy little museum working on the proverbial shoestring, and a valuable asset for the city.

The above is but a fraction of the story behind the success of the Syracuse Museum. With adequate funds, as no doubt the Post-War Planning Committee intends to provide, there is every sign that this already firmly established museum will effectively help make the new city more livable. As said before, the foundation is there; all that is required is the monetary means.

The Syracuse Museum collaborated with the City of Syracuse in helping to interest *Fortune* in selecting Syracuse as the city to be the "guinea pig" for its Post-War Research, with the museum's former president, Frederick W. Barker, a member of the Planning Council. So cogent have been the reactions to the Syracuse plan that requests for information have come from as far as Coventry, England. If our cities are not to become ghost towns in the post-war world, it becomes increasingly clear that they, like Syracuse, will have to save themselves. Let us hope that they also will early recognize the value of art in making life more livable.

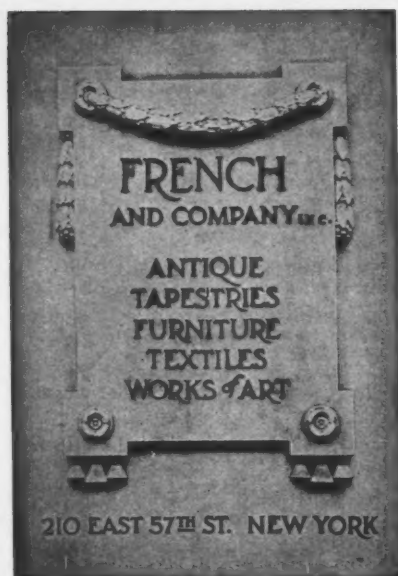
\* \* \*

AN ARTIST'S REVENGE: I got a healthy chuckle from the following anecdote as related by John Garth in the San Francisco *Argonaut*: "Legal insistence on clothes in this sex-conscious age has enhanced the value of the 'nude' tremendously as a commercial vehicle. Occasionally someone 'slips up' in a humorous way. Last month, in Tucson, Arizona, they painted a lovely life-size young blonde on the sides of their motor coaches, to advertise a bond drive. The lady was clad only in her dainty slippers and three judiciously arranged bonds. This did not go over so well and the artist then revenged himself by covering his pretty young model in a voluminous Civil-War-Period bathing suit complete with bloomers." Either way, the bonds were sold.

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**THE READERS COMMENT**

**Echoes Dr. Morley**

SIR: May I echo the concern of Dr. Grace L. McCann Morley over the attitude of the ART DIGEST toward Miss Genauer's article in *Harper's*? The words of your editorial are not as objective as one would expect from a periodical which undertakes to interpret. Interpreters need open minds. You "express the hope that the Museum of Modern Art will take this criticism (sic!) in a constructive mood, and build a sound maturity on the lessons of a largely misspent youth." Such colossal inability to see the significance of a noteworthy effort to relate art and contemporary culture is rather depressing. Even a column limited to the expression of personal opinions of an individual should be worthy of objective analysis.

—W. S. RUSK, Wells College.

**The Critic's Privilege**

SIR: If the Museum of Modern Art represents the real trends of artistic endeavor in this country and abroad, a new word should be invented to take the place of art.

The Museum has vigorously expressed itself. The critic (Emily Genauer) has the same privilege.

—JOHN M. GAMBLE, Santa Barbara.

**More Hangover**

SIR: Regarding your comment "Puritan Hangover," permit me to say—The purpose of second class postal rates (which do not meet the cost of the mail they carry), is to promote the dissemination of matter which the Government wishes to encourage. Perhaps you can realize that the Government does not wish to promote pandering, which is the business of the Varga pictures. Do you think it should subsidize brothels also? I did not suppose that anybody regarded Oscar Wilde as an authority on morals.

—JEREMIAH O'CONNOR, Washington.

**Congratulations, Minnesota**

SIR: I have followed the recent discussions in the DIGEST regarding the pros and cons of artists without formal education being barred from academic positions. Just for the record, I hold no university degree, but in view of my past experience in teaching privately and my reputation as a sculptor, Minnesota seems to have had no hesitancy in appointing me. I have just received an appointment as Guest Artist at the University of Minnesota for the coming year.

—JOHN ROOD, Athens, Ohio.

**Non-Objective Objection**

SIR: I have read the so-called poem on Modern Art by one A. Smith in your publication of August 1. I have no criticism of the author's ignorance of non-objective painting, for this ignorance is shared by many people of education and many artists. What passes my comprehension is how an editor of a cultural journal could ever allow to be printed an alleged poem in which the word "real" is made to rhyme with "feel" and used as a monosyllable. This is not excusable ignorance; it is plain vulgarity.

—LEWIS SAYRE MACE, Los Gatos, Cal.

**Looking Forward**

SIR: I always look forward to each issue of the DIGEST. I like its reproductions, criticisms, and its current news of the art world.

—CHARLES DEMETROPOULOS, Cambridge.

Josephine Gibbs; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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The Art Digest



Maude Riley,  
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Contributing Critic

# The ART DIGEST

PEYTON BOSWELL, JR., Editor

September 1, 1944

Rogers Bordley,  
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## The Modern's Plans

THE MUSEUM OF MODERN ART has announced plans for a very active 1944-45 art season. The present *Art in Progress* exhibition, filling three floors, will gradually give way to the installation of special shows until, on October 25, the whole museum is redone.

First substitution will occur in the Young People's gallery where *Soviet Children's Art* will open on Sept. 20. From the National Gallery in Washington, the Modern will inherit the show of *American Battle Painting: 1776-1918*, shown in the capitol city July 4 to Sept. 4. The use of artist correspondents throughout American history has given us a rich heritage of paintings by Trumbull, West, Homer, Eastman Johnson, Thomas Nast, West Point cadets, Glackens, Eby and Peixotto—all of which will be shown on the ground floor, starting Sept. 27.

Jacob Lawrence's series called *Migration of the Negro*, told in 60 paintings, and new paintings by this Negro artist made during service in the U. S. Coast Guard, will be shown Oct. 11 to Nov. 5.

The second floor picture galleries will be given to the work of the late Marsden Hartley and the 73-year-old Lyonel Feininger, American artists of note. About 100 Hartley paintings, covering his work from 1911-1943, will compose something in the nature of a retrospective. Most of Feininger's work was done in Germany where he lived from 1887 until his return to this country in 1936.

The Modern has also scheduled a show called *Problems of Clothing*, showing up our dressing habits as "useless, impractical, irrational and harmful."

... In January, a large retrospective of the work of Georges Rouault, French modern of mediaeval leanings. ... In March, a retrospective memorial exhibition for Piet Mondrian, the Dutch artist and perfectionist. Shows of architecture and photography will be announced later. And the museum states that it hopes to circulate every one of its exhibitions this year.

### They Drew a Death Sentence

Four Netherlands artists were executed in occupied Holland, according to the secret newspaper, *Vrij Nederland* in a recent issue. They were Gerrit van der Veen, Paul Guernonprez, Johan Limpers and Karel Pekelharing, leaders of a resistance group with wide ramifications throughout the Netherlands. The four men had aided the underground movement by applying their draughtsmanship to the forging of official stamps and documents.



Faid Pass: GEORGE BIDDLE

## Biddle Paints the War in Africa and Italy

GEORGE BIDDLE, artist, spent eight months with our troops in Africa, Sicily and Italy, making drawings for the War Department and *Life Magazine*. Back in the States, he composed paintings from the ink and crayon sketches he made on the spot with reconnaissance troops, to which he was assigned. These paintings will be shown at the Knoedler Galleries in New York September 11 to 29.

Biddle seems to have retained his bearings, as he knew them before this physically trying and emotionally des-

perate experience, for he paints in the manner to which he was accustomed. The landscape is strange, but it dissolves into olive green, pea green and terra cotta, favorite Biddle colors. The odd refractions and illusory distances of desert country across which green clad fighters crawl in battle, make some of the compositions appear incredulous, measured by usual rules of perspective. But a mule is a mule and a dead cow the same in Troina as in Texas.

North of Faid Pass, Tunisia, the 34th Division entered the Djebel Si Kralif, a sort of Garden of the Gods. Biddle has painted the jagged teeth of iron oxide "gnashing at the sky" in a huge and amazing formation which must have appeared to the advancing troops a nightmarish armored barrier to the Pass. Dead beasts, dead Nazis, plane wreckage form the foreground of this, one of his largest canvases.

Other subjects treated by Biddle are the heads of German prisoners, as ugly as propaganda should wish to see them. His many ink sketches, some of which were shown at Associated American Artists last Spring, are reproduced in Biddle's new book, *Artist at War*, just released by Viking Press (\$3.50). He has written first-hand accounts of his trek; anecdotes, intimate details of warfare as he saw it beside the common soldier. Reviewers have called it the best diary of the war.—M. R.

### Want Their Art Back

A Netherlands art expert who recently showed up in England, tells of the postwar program drawn up by the Dutch dealers for recovering art treasures purloined by the Germans.

Resolutions and procedures closely resemble those of our own art Commission—unless the Dutch idea of having art objects in German museums and galleries held as security against "untraceable" Dutch objects, be an added measure. The Netherlands commission plans to oblige Germany to allow art experts to search the conquered country and failing to find, at the end of five years, those recorded art works removed from Holland, redeem German pledges by carrying away art works of equivalent value.



*Toilers of the Sea:* ROCKWELL KENT

## New Britain Enriches Its Collections

THE ART MUSEUM of the New Britain Institute has announced the purchase of three paintings and one watercolor for its permanent collection during the season just past.

A few months ago the Institute bought Rockwell Kent's *Toilers of the Sea* from Knoedler & Company. Kent, who is now 62, spent many years traveling and painting in such north countries as Newfoundland, Alaska, Greenland; he painted in Tierra del Fuego, in southern France and Ireland. The New Britain acquisition was painted on Monhegan Island, off the coast of Maine, in 1907. The painting has been in the collections of Adolph and Sam Lewishohn; was last seen in the Museum of Modern Art's Romantic Paintings exhibition where its inclusion must have been due to the glamor of the artist, rather than to the content of the paint-

ing, which is an utterly realistic account of two fishing dories, plying their trade in the blue waters off the rocky, snow-covered cliffs of this Atlantic coastal island.

*Winter, Washington Square* by William Glackens, *Western Landscape* by Thomas Moran, and *Tarragona*, a watercolor by John Singer Sargent were bought out of the annual New Britain Exhibition of American Paintings.

The Glackens, acquired through the Kraushaar Galleries, is probably the most important painting from the standpoint of the permanent collection, for it fills out the Institute's strong representation of "The Eight." The Rocky Mountain *Western Landscape* (1864), with its roaring stream, is a fine example of Moran's work on a subject at which he excelled. It came from the John Levy Galleries.

*Western Landscape:* THOMAS MORAN



## Looking Back Looking Forward

THE SUCCESS with which Associated American Artists has met every year of its young life (begun in the middle of depression years) has been conceded but hardly understood by some to whom this gallery's methods seem foreign—if not mysterious. A Tenth Anniversary show tells the story of a phenomenal growth, due to a practical attitude towards art and selling.

In the Fall of 1934, Associated American Artists opened the door to a 10'x15' office, from which they distributed \$5 prints by topnotch American artists to be sold in department stores throughout the country. This month, Associated is celebrating its tenth birthday in an establishment covering 30,000 square feet of floor space with a gallery-wide exhibition entitled "Looking Back, Looking Forward" and an announcement of the opening of a large Chicago gallery in December.

In the intervening time, the organization has done a mass education job through the distribution of fifteen million pieces of literature on art, including biographies of artists and pamphlets on media; sending artists on scheduled lecture tours; and through wide-scale circuiting of print exhibitions. In 1940 they sold more than a thousand paintings by living artists, and entertained a quarter million visitors in the gallery. By the end of 1941, the sale of prints totaled 41,863. In 1938 they began as entrepreneurs in what has become an increasingly profitable relationship for art and business by collecting a series of paintings for use in advertising De Beers diamonds. Since then has come the American artists' designs for Steuben glass, a collection of paintings for Abbott Laboratories and later arrangement of their war art programs such as War Loan posters and the Naval Aviation series, the 1942 Pepsi-Cola calendar, "Oil and the War" series for Standard Oil—just to name a few.

The striking success of the organization has generally been credited to the dynamic energy and efficient business methods of the 38-year-old director, Reeves Lewenthal, who was born in Rockford, Illinois and educated at the Slade School in London. Mr. Lewenthal believes passionately that art should be as professional and as functional within a social system as it was during the Renaissance and to some measure up through the 18th century. In a foreword to the catalog of the anniversary show, the director writes "What the Associated American Artists Stands For." Here are some selected quotes:

### *The Credo*

"The galleries have always had a two-fold purpose—one, to bring the best contemporary art to the public at just prices, and two, to make contemporary artists' talents operative in our present social structure. We have strived steadily to professionalize talent. Our organization has done its best, and will continue to do its utmost, to separate the artists from the narrow life of the small cliques and self-aggrandizing groups who unfortunately see only themselves as the guiding stars of fine art and who, cultivating a precious

*The Art Digest*



ivory-towerism, have been instrumental in stigmatizing art and the artists with an unsocial reputation and a flavor of maladjustment. It has always been our firm belief that the artist was not basically a social oddity, but that lack of social function might frequently make him appear so, or even worse, make him become so. All that we ask of the artist is a technical competence. It is not what he believes but what he *does* that counts."

Mr. Lewenthal states the rule by which he chooses his art: "If certain pictorial forms find, at times, a larger public response than others, we simply assume that these forms have at the moment a closer public relationship—a closer tie through associations of one sort or another with the public mind. This condition is exploited, frankly and openly. It is backed by the historical fact that, while not all the successful art of any given period proved itself great, practically all great art of the world was publicly successful at the time of its creation. An art created in a ferment of public interest cannot safely be scorned. . . . We take no stock in the cults of picturesque failure and unappreciated genius which is so widely exploited today by those few people who must, at all costs, find an excuse to assume a finer and more delicate perceptivity than their fellow citizens."

" . . . Our eyes are turned to the tomorrows with their infinite possibilities in the service of American art, for we anticipate a period of creative activity such as has never been known in America."

#### The Exhibition

The main section of "Looking Back, Looking Ahead" (Sept. 12 to 30), consists of the earliest available painting of each of forty artists connected with the gallery, shown along with one work completed in 1944, in an effort to show the growth of a typically American school of painting, regardless of whether the artist was born in Russia or in Iowa. The point is particularly well illustrated in the work of Gropper and Schreiber. Gropper's *Tiflis* painted in Russia in 1927 bears as little relation to the 1944 *Upper House* (a variation on his city council theme) as does Belgium-born Schreiber's early Ghetto-inspired *Confirmation* to his ultra-American *Woodpicker*. Here certain losses in imaginative delicacy have been replaced by direct forcefulness as native as Paul Bunyan and plumbing.

There are many surprises in the new work. Umberto Romano's adeptly academic manner of recent years has changed to vigorous action in a figure painting of Michelangeloesque drama. Adolf Dehn, watercolorist and printmaker, exhibits his first oil. Doris Lee shows a very small flower piece—and no people. Notable for a variety of reasons is Joe Jones' dynamic *End of Fishing Trip*, Paul Sample's interestingly composed *Norwich Holiday*, and Frederic Taubes' forceful portrait of artist *Julio de Diego* (see cover). The *pièce de résistance*, Benton's large new version of the *Wreck of the Old '97*, along with a number of other canvases, was not available for preview at press time.

A special room has been reserved for a selective 10-year survey of the prints department.—J. G.



*The Quarry:* HAMILTON WOLF, Anne Bremer Memorial Prize

## San Francisco Annual Reflects Nation's Spirit

SAN FRANCISCO'S 64th Annual oil and sculpture exhibition, scheduled for September 20 through October 15, is predominantly local this year, but represents the whole country in spirit. It was open to all artists and in normal times would have fetched many shipping crates of art works. The San Francisco Art Association, which sponsors this exhibition, also invited all its artist

members to exhibit (47 of them responded). Only one work by each artist was eligible and this rule effectively reduced the size of the show—but not the quality, according to the Museum's spokesman.

Prizes and honorable mentions were determined before this issue went to press and we are able to give them out in advance of the opening:

Hamilton Wolf won the Anne Bremer Memorial Prize of \$200 for *The Quarry*, a landscape; Dorothy Grover won the San Francisco Art Association Purchase Prize of \$300 for an abstraction, *Three is a Family*; Marion Olds won the Anna Elizabeth Klumpke Prize of \$250 with a portrait of a girl named *Arden*. The sculptor Robert Howard won the Artists Fund Prize of \$50 for his very animated abstraction, *The Provider's Return*, and Merle Hoesly took the Edgar Walter Memorial Prize of \$50 for *The Riveter*.

Honorable mentions were given to Margaret Peterson's tempera painting, *Summer Solstice*, and to Clay Spohn's oil, *The Blue Moon*.

#### 14,400 Dali Ties

According to *Newsweek*, September 1st is the release date for neckties designed by Salvador Dali. The McCurrach Organization, Inc., manufacturers of swank neckwear, approached the surrealist in his St. Regis suite about four months ago. Result was the new "line" of six Dali designs: *Lobster with Telephone*, *Soft Watches*, *Busy Lines*, *Conversation Piece*, *The Sluggards*, and *Memory*. The first four feature watches and telephones, favorite Dali props, the other two are crawling with ants. You wear the first to business, the others on picnics, we suppose.







Waves and Rock: DEWEY ALBINSON

## Minnesota Artists in State Fair Annual

ST. PAUL:—Serving in the capacity of sole juror of an art exhibition comes under the heading of that risky but human habit of sticking one's neck out. But since I have always felt that it is a primary duty of an art writer to leave the shield of his typewriter and take part at the source of art production by participating first hand, I accepted Lowell Bobleter's invitation to play the role of judge and executioner for the regional exhibition at the famous Minnesota State Fair in St. Paul. I hope I did a good job. If I didn't, well, the culprit will be safely back in New York when the exhibition opens, and Mr. Bobleter will have to do the necessary explaining. That is the beauty of being an out-of-town juror.

However, in my opinion, the Minnesota exhibition constitutes an excellent group, unusually strong in its effective blending of the contemporary spirit with sound, traditional craftsmanship. It was not judged on the basis of either "conservative" or "modern" bylaws; the only yardstick was aesthetic quality whether from the right or the left. In this exhibition there are good examples of both conservative and modern expression—and only one piece of so-called primitive painting, but a good one. This latter factor is encouraging in Minnesota, since almost every community of any size has some maiden aunts who have "taught themselves," and annually weaken the local shows. Also on the asset side of the ledger is the fact that Minnesota has a surprisingly talented group of sculptors.

First cash award went to Mac Le Sueur for his oil, *Minnesota Sailor*, outstanding for its clarity of statement, simplicity and overall handling of pictorial elements. A close runner-up and winner of second cash award was *Waves and Rock* by Dewey Albinson, a powerful composer and colorist who holds and deserves national rating. In sculpture, top honors went to Catherine

Nash for *After the Hunt*, notable for its command of massive forms. Graham McGuire's strongly modeled *Nonnie* placed second. Unfortunately, Arnold Hillis now lives outside the state and I had to be content with awarding a special honorable mention to his *Lion Cubs at Play*. In a weak black and white section, top honors went to Jenny Kamar and John Bailey.

Ribbon awards were given in this order: Landscape—Glen Ranney, Edmund Kopietz and Caleb Winholtz. Portrait—George Beyer, J. Theodore John-

Minnesota Sailor: MAC LE SUEUR



son and George Morrison. Figure—Fridtjof Schroder, Theodore Sohner and June Corwine. Still Life—Miriam Kanel, Laura Crowl and Richard J. Smith. Sculpture—Olga Johns, Evelyn Raymond and Ethel L. Hollenbeck. Drawings—Dorothy Hedman (conte crayon).

Honorable mentions went to Bessie Mulhallen, Clement Haupers, Alexander Oja, Eva Peterson, Eleanor Swanson and Marilyn Corwin.

Those who think of a state fair as a symposium of canned fruit and blue-ribbon bulls, spiced by auto racing, would be surprised at the scope of the Minnesota State Fair, which covers something like a square mile and cost in the millions. Of this huge establishment, the art exhibitions hold second place in box office appeal; last year 700,000 people visited the huge fine arts building. It seems strange that St. Paul has no central gallery of American art in keeping with this tremendous popular interest. Minneapolis, just across the Mississippi, holds almost a monopoly in this field, with both the famous Art Institute and the lively Walker Art Center.—P. B.

### "Le Sueur So Far"

Judged by his one-man show at the Walker Art Center (see August Digest), Mac LeSueur has gone far, revealing all the necessary attributes of a fine painter. A vigorous natural talent is combined with a sensitivity to environment and an independence of thought which should carry this young artist much farther in the years to come. And yet, like most artists, LeSueur is no critic of his own work. The show, containing 108 items, is badly in need of editing, and would have been vastly improved by eliminating all but about 25 of the pictures. The artist is so uneven that it is only by conscious effort that one is able to see the good amid the clutter of pictorial mistakes. The chances are that, with time, Mac LeSueur will find himself.—P. B.

### Chicago Plans

Director Daniel Catton Rich has announced two major exhibitions, scheduled for the Art Institute of Chicago next season, on which much work has already been done.

Dramatic installation is planned for an exhibition of art objects from each of the 38 United Nations, due to be shown from November 16 through December. Sculpture, paintings, textiles, ceramics, etc., selected for best representation of the cultural tradition of each country, will cover from ancient through modern times. An elaborate catalogue will illustrate each object shown.

A full dress exhibition of *The Hudson River School* and the *Early American Landscape Tradition* will be shown from February 15 to March 25. Approximately 125 paintings, with a few watercolors and drawings, will be included in this first extensive public showing of our first authentic school of landscape painting. Associate Curator Frederick A. Sweet is largely responsible for an exhaustive search among smaller museums and lesser known private collections. The exhibition will be presented at the Whitney Museum after it closes in Chicago.

## A Day in Chicago

CHICAGO: During an all too brief stop-over in Chicago last month, I took profitable advantage of the six hours between trains to visit the Art Institute (as do thousands of transcontinental travelers each year), and to view almost in its entirety the Encyclopaedia Britannica collection (qualitatively the best group of American paintings since Roland McKinney's Golden Gate Show). At the Institute I hit the last day of the 55th Watercolor International, which Charles Culver described so well in the August DIGEST. My only additional observations are that, of the three one-man shows which acted as pendants to the main attraction, Eugene Berman made the most intriguing impression; Jon Corbino displayed his unusual gifts as a draftsman to fine advantage; William Fett was monotonous, a modern with a formula as rigid as anything out of the Academy.

As usual, the Institute scored a good selling record with its watercolors. Katherine Kuh informs me that the following 37 found buyers:

*Young Girl With Flowers* by Mario Carreno.  
*Portrait of a Man* by Ernesto Lothar.  
*The Classroom* by Ricardo Martinez.  
*Girls from Acapulco* by Guillermo Meza.  
*Portrait of Margot* by Darrel Austin.  
*Circus* by Gifford Beal.  
*In Memory of the Persecuted Jews in Europe* by Ben-Zion.  
*Seated Figure* by Eugene Berman.  
*Water Street Fight* by Walter Biggs.  
*Figure* by Otto Botto.  
*Saugatuck Scenery* by George Buehr.  
*Congregation* by Edward Christiana.  
*Miner* by Jon Corbino.  
*Old Woman* by Jon Corbino.  
*Two Children* by John Costigan.  
*Thy Warfare O'er* by Chester Engle.  
*Caligraphic Landscape* by William Fett.  
*Dragons in a Landscape* by William Fett.  
*Nature in Growth* by William Fett.  
*Preview* by Margo Hoff.  
*The Bronze Zoo* by Gerard Hordyk.  
*The Violinist* by Charles LeClair.  
*Mississippi Ghost* by June Lukosh.  
*The Builders* by Edward Melcarth.  
*Goleta Valley* by Phil Paradise.  
*Pacific Coast* by Henry Varnum Poor.  
*Miner* by Josef Presser.  
*The Lady of The Hill* by Karl Priebe.  
*The Black Veil* by Felix Ruvalo.  
*Little Red Barn* by Kenneth Shopen.  
*Pink Farmhouse* by Kenneth Shopen.  
*The Prophet* by Winfield Stampfer.  
*Abstraction, No. 16* by Lucia Stern.  
*The Observer* by Julia Thecla.  
*Brittany Landscape* by Paul Ullman.  
*Still Life With Fish* by Frank Vavruska.  
*The Gale* by John Whorf.

Other pleasant aspects of a day in Chicago: an informative talk with Meyric R. Rogers, who has really made the decorative arts department of the Institute function; lunch with plain-spoken Glenn Price of Britannica and a visit to the *Daily News* building where my old friend C. J. Bulliet, surrounded by copy paper, galley proofs and press agents, opined that the war may eliminate the "isms" which have plagued contemporary American art. Readers of the DIGEST will hear more about the Britannica Collection next April, when it has its initial public showing at the Art Institute, previous to a nation-wide tour.—P. B.

### Mexico Sees Lautrec

The Palace of Fine Arts in Mexico City is holding an exhibition of 245 drawings and engravings by Toulouse-Lautrec, collected over a period of many years by Carl Schniewind, curator of prints and drawings, Art Institute of Chicago, and Charles Harrison, collector. (On view through the Summer.)



St. Peter's Roman Catholic Church in Kansas City, Missouri, is to have this sculptured cross raised atop the front facade of the church about the middle of September. The cross, which stands 8 feet high, is cut from Bedford stone and represents the figures of the Virgin Mary and St. John the Evangelist, is the work of Wallace Rosenbauer, sculptor of that city. The design of the cross and figures was planned to both repeat and to terminate the modified Gothic design of the church. The sculptor's scheme was to make his embellishment more a part of the entire church than an obvious addition. The symbolic cross was commissioned by the Rt. Rev. Monseigneur James U. N. McKay, rector. Carroll and Dean, and Shaughnessey were the architects. Rosenbauer is a director of Kansas City Art Institute.

## St. Louis:—What to Do With a Waterfront

THE CITY ART MUSEUM in St. Louis Missouri, is showing the plans and proposals that have crossed the city fathers' desks since 1764 concerning what public use the free space of the riverfront of St. Louis should be put to.

There have been practical and idealistic plans tried and dreamed but as yet the waterfront solution awaits final agreement and go-ahead. In 1764, there was a "Place Publique" east of the Old Cathedral. A market was allowed to gain commercial rights there and ever since then, every decade has seen the coming of public-spirited plans for the development of the waterfront, only to be downed by "expediency".

Thirty architects' plans in the Museum's exhibition attest to the existence of St. Louisians' consciences. One look at the waterfront attests to the failure of public spirit.

As is unfolded in this showing, it was proposed in 1912 that the levee on the old Mississippi at St. Louis be a "Wilderness of Blossoms"; in 1913, that it be a recreational area; in 1926, that it be given over to Rapid Transit Terminals; in 1928 (by the City Plan Commission) that a combination of monumental, recreational, industrial plans be united (keeping the practical needs

of downtown St. Louis in mind) and this at a cost of \$50,000,000!

In 1934 it was suggested that a housing development occupy the central St. Louis waterfront; in 1936, sentiment was for an airport. By 1944 thoughts returned to the oft-proposed Thomas Jefferson memorial but were countered by another architect's plan for a "World Science Center."

Now that acquisition and clearance of the area has become fact, suggestions pour in. Some want an apartment city; some, commercial buildings, athletic fields and helicopter landing. Suggestions for a reconstructed historic village, a planetarium, an aquarium, stadium, landing strip for post-war private airplanes, have been made by citizens and thoughtful architects.

The exhibition at the City Art Museum, which lasts through September 4, is no doubt done in hope of laying the cards on the table and proclaiming a winner. It is to be hoped that *Working on the Levee* will not turn again into a *St. Louis Blues*.

### Thurber-Lee

A book by James Thurber, to be published in the Fall, will have illustrations by Doris Lee.





*Meleager and Atalanta Kill the Calydonian Boar. Pen Sketch by Frans Snyders in the British Museum*

## Was the Fabulous Rubens an Art Pirate?

"PETER PAUL RUBENS was not an artist but a mediocre painter with a great deal of social shrewdness and business acumen; he was actually more of an agent for pictures and antiquities than a painter."

Also: "The art world's best critical minds struggle lamely, haltingly, in attempts to assign final authenticity and origin to Van Dyck or Rubens; being unaware that the work of a single painter, Frans Snyders, is mistaken as that of Rubens by some, and by others, as Van Dyck's."

These statements appear on pages 40 and 36, respectively, in two limited edition pamphlets, *Frans Snyders, An Essay* (1943) and *A Frans Snyders Note Book* (1944), by Charles Rogers Bordley, the ART DIGEST's Foreign Editor.

The preceding pages in these two fascinatingly adventurous and conscientiously projected essays give all the deductions from known facts to support this revolutionary stand. Facts known, but not faced until now. The following pages amplify the theme.

Rogers Bordley picked up the scent of the "still life painter," Frans Snyders, back in 1917 in France during the years Bordley was a member of the Military Intelligence. He has pursued his "detective work," so well learned in the service of this country in the last war, to the satisfaction now of himself, and surely to the respected acknowledgment of all scholars. These charmingly and humbly compiled findings appear of real importance and the projector would seem to have practically proven his case.

*Fox and Wolf Hunt. Considered a Work by Rubens in the Metropolitan*



Frans Snyders was the first "Principal Painter of the Flemish Court" under Albert and Isabella in Brussels. Rubens came to Antwerp from Italy a good number of years after Snyders' reputation was well established as a painter of allegories, hunting and battle scenes, portraits and still lifes. Rubens, through a fortunate marriage and other advantages of nepotistical nature, was appointed by the regents as one of several "Painters in Ordinary." These painters were relieved from the rigorous supervisions imposed by the Painters' Guild. Rubens did not have to declare who were his assistants or collaborators and all work issuing from his studios had complete franchise to bear his name. He employed Snyders. He made him rich, although Rubens became richer.

Anthony Van Dyck worked about two years in the Rubens studios, or "painting factory," as it has been called. That fashionable portrait painter lived to be 41 when gout took him off. Rubens' painting career in the Low Countries spanned only 30 years, the last five of which he was practically paralyzed from gout. Snyders, on the other hand, lived to be an old man; painted for 60 years of his life, hale and hearty to the last.

Yet today, 3,000 works are ascribed to Rubens, a list that grows with the succeeding centuries which build legend upon a glamorous (and "more expensive") name. Van Dyck is credited with portraits which are not only far superior to the main body of his work but which must have been painted at the age of 8 to 18 if done by him. His ascribed works number from 1,700 to 2,000. But Snyders (whose "light, like an extinguished star is still coming down to us in the refracted rays called Van Dyck and Rubens"), is officially given only about 100 works.

Bordley states that there is no contemporary literature in letters or documents to support the "allegoric proportions of Rubens' pretended genius"; that he was referred to by his associates not as an artist but as a diplomat, as Knight, as "the big Antwerpian," etc. Furthermore, he puts forth that when Rubens died, no epitaph marked the place of his burial until more than a century after his death.

But the City of Antwerp, in "patriotic fantasy," raised the number of his catalogued works which, in 1807 was some 400, to 2,719 in 1877, the time of the tercentenary exhibition held in Antwerp. Even at that time, the writers employed by the city to publicize this figure in the arts, complained that Rubens was "the man of whom we have heard so much and know so little."

Bordley calls Rubens a "successful contractor in pictures." He shows that many of the commissions gained abroad, largely in England and some from Philip III in Spain, were turned out from the studio with dispatch while Rubens appears to have been occupied with travel, diplomatic assignments, lavish entertainment, private deals outside of art; with the business of marrying twice, having numerous children, and being frequently bedridden with gout. Snyders is of course known as Rubens' "best collaborator." Bordley calls him the greatest painter the Spanish Netherlands ever produced. Snyders, the son of the proprietors of a fashionable res-

[Please turn to page 26]



## Silvermine Guild

AFTER an August-September showing at Norwalk, Connecticut, the Silvermine Guild of Artists, now 22 official years old, will form the opening exhibition of the Argent Galleries in New York City, Sept. 11 to 29. Forty paintings will be shown.

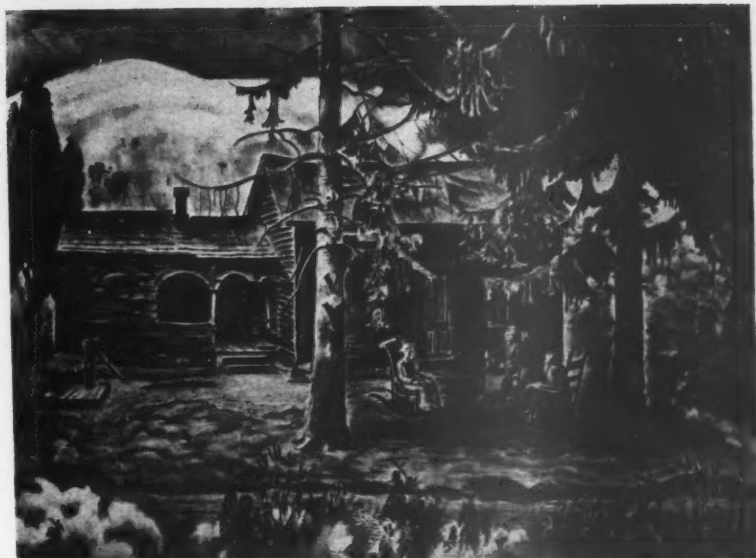
The Silvermine Guild is composed of painters, sculptors, architects, musicians, writers, photographers, craftsmen and those involved in theatre arts. Associate and sustaining membership embraces many Summer residents and property holders of this pre-Revolutionary township.

Prizes were given during the Norwalk showing. First Prize went to Revington Arthur for *Galloping Horse*; Second to Leslie Randall for *Victory Garden*; and popular vote went to Edwin Fox for a *Self Portrait*. Other paintings coming to the Argent Gallery show are Howard Hildebrandt's portrait of the artist, *Gail Symon*; a landscape and child portrait by Gail Symon; abstractions by Lewis Porter, Jr. and Arthur Emptage; a *Sudden Storm* by Frederic Hicks, this year's president; an *Autumn Bouquet* by Mildred Hicks; *Beach Shack* by Richard Daggy, former president; and Renee Lahm's entirely contemporary comment, *When Johnnie Comes Flying Home*.

## Brazilian Interlude

Miss Emily Francis, director of Contemporary Arts Gallery in New York, will return September 25 from Brazil where she went last May, accompanying a collection of 100 paintings by the artists of her gallery. Miss Francis was invited by Mr. and Mrs. Percival Farquhar to show such a collection in their home in Rio de Janeiro. The Museum of Fine Arts invited the exhibition to be shown there in company of paintings by Brazilian artists. It was next shown at San Paolo for two weeks.

Miss Francis' return is scheduled to coincide with the opening of Contemporary Arts' 14th Annual Pre-Season Exhibition, an exhibition open to all artists (see *Where to Show*, page 24).



The Newark Museum made two important purchases of contemporary painting when it added to its permanent collection the large watercolor by Charles Burchfield called *Evening* (above), and George Grosz's oil painting *A Piece of My World*, one of several war-theme paintings bearing this title done by the German-born artist since he came to live in this country. The purchases were made through the Edward Weston and the Sophronia A. Anderson funds, respectively.

## Vacation from Caesar

If you would like to know what manner of pictures a classical scholar and long-time teacher of Latin who turned, untutored, to art, might paint, a visit to the A.C.A. Gallery between the 11th and the 23rd of this month will satisfy, or perhaps further stimulate your curiosity.

When Elizabeth Hersperger, then past 50, started to paint two years ago, Caesar's Gallic Wars and Cicero's Orations—indeed, classicism of any kind—were on vacation. But the folk art of the Pennsylvania Dutch and an obvious awareness of seasons and love of growing things provided the necessary inspiration. Her watercolors and gouaches using as themes the neat fields and cozy houses of Pennsylvania farms, green trees, and gardens are naive in conception and design, and executed usually in clean, strong color. In their fundamental and simple ideologies and "primitive" execution, occasionally reminding one of a choice old hooked rug or decorated wedding chest, they are fresh and alive.

*Neighbors*, an upstairs back window view of back yard gardens and houses, the near abstract *October Pattern* of green and gold, an unaffected still life of *September Wild Flowers*, and the severely outlined *Island Dock* stand out in the group.—J. G.

*Madonna and Child* by Sano di Pietro (1406-81) has been given to the Cleveland Museum of Art by Mrs. Henry White Cannon of New York. The little painting, less than one foot high, is rich in color and use of gold leaf, as is most Sienese painting. Sano di Pietro was a follower of Sassetta and painted the *Madonna and Child* many times. He was a prolific artist and his altarpieces still adorn many churches and convents of his native city of Siena. See reproduction of Cleveland's new treasure at left.

## What Style Mural?

Still sleuthing for "new fields that the reconstruction period may open to artists sufficiently on their toes to take advantage of opportunities thus offered," Edward Alden Jewell of the *Times* points to the post-war plans centering around Rockefeller Center, which will undoubtedly be considerably enlarged. "Sketches and tentative drawings," he reports, "are beginning to replace deeds and mortgages on the desks of some of the Rockefeller executives, to make perhaps the beginning of the end of several groups of dingy and out-moded brownstones spread out within the shadow of the 70-story RCA Building and its modern structural companions."

Jewell declares the existing RCA murals inappropriate (Sert, Brangwyn), "bearing no relationship to the sharp, clean modern aspect of the architecture." Non-objective abstraction, the critic says, "would come infinitely closer to representing the ideal in this respect than do types already tried."

## Brooklyn Shows Posada

The Brooklyn Museum will open its Fall season with an exhibition of the graphic works of Posada, "first great printmaker in the New World." *Posada—Printmaker to the Mexican People* contains over six hundred prints, blocks and photographic enlargements, giving a comprehensive survey of the 20,000 subjects he is estimated to have done at the turn of the century. His caricatures and Goya-like commentaries distributed almost as broadsides, reached all Mexicans both in fact and in spirit.

Posada is credited with laying the foundations for a new national art, as well as for the 1910 Revolution. The exhibition will be held Sept. 8 to Oct. 15. It was earlier presented at the Art Institute of Chicago, where it claimed wide public attention.



Arab Children: FLETCHER MARTIN

## Fletcher Martin on the West Coast

FLETCHER MARTIN, whose paintings and drawings made in North Africa during the Tunisian campaign have appeared in *Life* Magazine from time to time, is now in Los Angeles working on more paintings for *Life*, developing others of the sketches that comprise his war material.

During August, the California Palace of the Legion of Honor Museum in San Francisco held an exhibition of Martin's work, loaned by the Midtown Galleries in New York. Among them was *Arab Children*, reproduced. An-

other title in the oil painting group was: *Faid Pass* (where Martin encountered George Biddle, see page 5); and among the watercolors, *Josephine Baker at Casablanca* and *Railroad Yard, Algiers*. The drawings shown were of action at Bizerte, Cape Bon, Hill 609, and studies of German prisoners, etc.

Martin's peacetime subjects were also liberally shown, his oils having to do with race track, wrestling, bull fighting; there's a strip tease, a portrait of Sylvia Sidney, girls, gamblers, and a handsome Negro girl, *Ruby*.

## Report From Rome Via N. Y. Times

THE New York *Times* last month "resumed contact" with its art correspondent, Francesco Monotti in Italy. His article on the *Times* art page August 13 is the first specific report we have seen on how artists of occupied countries will meet "the transition between German oppression and liberation by the Allies":

"Rome has a new past to add to its many others, and the past has come back to Rome. Once again all opinions find vent in the forum and in eagerly read newspapers; all the cults are celebrated; all art trends and techniques flourish."

What will the new art be?

Not that of Epstein whose *The Rock*

*Drill* was shown in the 4th Quadrennial Exhibition of Modern Art in Rome from May, 1943 (when menace of invasion mounted from the south) to July 25th (that eventful day that saw the downfall of fascism and the overthrow of Il Duce's bronze head which street urchins belabored with rods and broomsticks). Epstein's sculpture, with its "steely terribleness" seemed to Monotti to foreshadow war and turbulence.

Not the "flabby painting" of artists such as Montanarini and Pirandello. Not the art of the Futurists:

"The earthquake that Futurists foresaw and helped pave the way for has come at last, burying them in its ruins. Rome burning to the accompaniment of

Nero's fiddling was nothing as compared with the crumbling of cities and towns that hushed the twang of their clownish guitars", he wrote.

"It is the desire of the militant artist of today", reports the *Times* art correspondent, "to hasten the dawn of a new and better art that makes him add the straw of his dogged resistance to the camel's back of dictatorship. Even if it be not another Sistine Chapel (which, by the way, is the art shrine most sought after by GI's in Rome) that he will eventually offer to mankind, his job is, nevertheless, not an easy one. The world is young, the air is fresh and stimulating. Like little children, the artists here must learn what it means to be free again, to be genuine, to be wholly themselves.

"The new group of Communist artists, with painter Mafai and sculptor Mirke at its head, set in opposition to such refined art the ideal of art for the masses. Art must again find the heart of the people.

"Felt with due earnestness and humbleness, this ideal is sure to lead to a new kind of religious art, which will be far from that gracious formula, art for art's sake."

"While awaiting their promised manifesto, it may be guessed that what Communist artists want is, along with perfect freedom of expression, a greater contact with reality, a narrowing of the rift separating art from life; and, to this purpose, the taking down of artists a peg or two, possibly assigning to them a status similar to that of splendid artisans of the Middle Ages."

### Evelyn Marie Stuart Says:

It is pleasant to read that industry is taking an interest in art—although the existence of a very fine school of commercial art has long borne testimony to this fact (indeed, one hesitates to compare present day fine art with present day commercial art). What really needs looking into is the home front, for after all pictures are the finest decorations that one can introduce into a home, and yet many people, who hang cheap reproductions on their walls, spend for rugs and draperies the price of several pretty good canvases. The chief deterrent to investment in originals by the householder seems to be fashion. Pictures "are out of style," especially well painted and pleasing ones. Hence, a recent visit to the suburban home of the daughter of a five times millionaire disclosed in twelve large rooms three old Italian colored prints. This with the finest antique furniture money could buy. On the other hand, if the householder has been bitten hard by modernism, more than likely either he or his wife does some abstractions which can be depreciatingly presented as droll, or amusing. Or maybe we have some prints of Van Gogh sunflowers. In a way it is all quite funny, were it not such tragic evidence of bare minds within bare walls. Something must be done to clear up the debris of thought left by the blitz of modernism, if painting is again to enjoy the support of the home front.

## Shifting One American Scene

THE KRAUSHAAR SUMMER GROUP has changed face due, it so happens, to the fact that John O'Connor, Jr., passed that way last month and took out many displayed paintings for the Carnegie show, opening in Pittsburgh, Oct. 12. The required re-hanging of the galleries amounts to a new show. There is a modest-sized interior by Guy Pene du Bois in which there appear the informally posed Ernest Lawson and Dr. Quintard, friends of the artist. Vermont landscape comes out differently in the versions of Dean Fausett, who does a very green and blue panoramic pastoral of that rolling country, and that of John Heliker, who makes the most of the gleam of quarry rocks in a close-up near Barre.

Iver Rose is represented by a Gloucester figure group, women waiting for the free fish boat, forming a sort of rock-hewn heap of housewifely stoicism on the end of the wharf. Samuel Brecher records *Higgins Wharf*, a typical Cape Cod formation; and geography continues to run the gamut as one turns from *Rich Port, Puerto Rico*, by Walt Dehner, to *Night in Manhattan* by Yaghjian, a western windstorm by Henry Keller, a Colorado canyon by Boardman Robinson, and a winter landscape by Cowles.

A tasteful flower painting by Mary Jane Holmes, *Roses in a Jug*, though restful to the eye, is actually courageous in its combination of reds held subordinate to the fresh pink of the little bouquet. With black as its main color, a standing *Portrait of a lady in a sweeping black gown* by Richard Lahey, is the very antithesis of the Holmes still life.

The Esther Williams exhibit is one of her persuasive flower bouquets; Charles Locke has made an almost classic arrangement of people in an art gallery, sparkling the scene with the glowing golden colors and well-placed whites he uses so well. The group will remain through Sept. 15.

*Ernest Lawson and Dr. Quintard:* GUY PÈNE DU BOIS. At Kraushaar's



*Return to the Castle:* KARL PRIEBE

## Karl Priebe Paints His Own Wonderland

KARL PRIEBE, the 30-year-old painter from Milwaukee whose wee weasels and other tiny canvases of decorative and fantastic mein were introduced to New York in 1942, will be shown again by the Perls Galleries from Sept. 11 to Oct. 7.

Perls calls the scenes he paints, mirages, a magic wonderland. Surely there is no suggestion that the artist is projecting fact, nor persuading credulity. His animals are the rare kind; his people are pastel shades of charcoal to high yellow, all of them being inspired by Negro entertainers, a theme which has entirely captivated the young artist. We have more weasels this year, llamas, okapi, unicorns, bantam foxes, giraffes, etc. They dance a fairy ring after dark (a blue and emerald moonlit dark) or

play with colored baubles in a never-never landscape.

Priebe works in pastel, mainly, touching here and there with casein, pen-and-ink and some oil glaze. He has created a style of delineation that might be called "dancey," to use Barrie's Peter Pan term. His dusky young harlequins and winsome girls stand on legs poised for the dance; wear tear-drop jewels in their hair. A white-gowned young convert in *Confirmation of St. Ella* and a *Young Girl*, whose accompanying green-eyed woodpeckers make a decorative picture of her, are "out of this world" in their innocence and appealing youthfulness.

Ours is a varied society in which all picture making is called painting. But there is no need to consider Priebe's pictures in their relation to "American painting of today," as such. First look at this roomful will give you the idea of their genre; you will find it easy to enjoy them without restraint for what they are.—M. R.

## Second Chance for Thousands

Fernando Puma, the indomitable, celebrating the fifth year of his gallery (Puma Gallery, at 108 West 57th Street, N. Y. C.) has announced for October a show of "Rejections from Pepsi-Cola."

To the Pepsi-Cola Company were submitted last May more than 5,000 paintings illustrating the theme: "Portrait of America"; an artist jury selected 150 of these for exhibition. First showing will be at the Metropolitan Museum in October.

Puma is certain that "many paintings of merit" were refused. He issues an invitation to "all those painters who feel that their canvases possess worthy significance" to bring them to the Puma Gallery between Sept. 18 and 20, accompanied by \$5, and a jury will select a "small number." This could go on and on.





Young Woman With Violin: RANDALL DAVEY

## Santa Fe's Southwest Annual Grows

TO THE 31ST ANNUAL OF Painters and Sculptors of the Southwest, an exhibition held yearly in Santa Fe, New Mexico, 175 artists sent 235 entries, all of which were hung, in accordance with the no-jury policy of this show.

This exhibition has come to be known as the *Fiesta Show*. It commemorates the re-entry of the Spanish conqueror, De Vargas into the ancient capitol of the Southwest in 1692.

Ina Sizer Cassidy has written for the *Digest* a first-hand account of the event which opened August 1st and will continue through September 15:

"Thirty-six of the total number of artists exhibiting are summer residents, thus upholding a remark by John Sloan about 'Mahomet coming to the mountain.' Taos, Albuquerque, Santa Fe, Roswell, Las Cruces, Carlsbad, Raton, Las Vegas and Fort Stanton, in the State; Colorado Springs, New York, Arizona, Boston and California summer painters, sent in work. Forty-two new painters were represented, showing the growth of New Mexico in the field of art. The state is represented in the armed services by twenty-two of its artists, eleven of whom are Indians.

"The non-objective school is in the fore with an entire alcove given over to their work, with Emil Bistram, (Taos) showing the largest canvas, labeled *Pulsation*.

"Raymond Jonson, Santa Fe, has two water colors, titled simply 1943 and 1944, in which he shows his mastery of color, form and technique. Hilaire

Hiler, artist and writer, creator of a 30-hued color chart, is represented by an arresting study in *Blue-Violet Tints*. Dorothy Morang shows strength and knowledge in her *Oil Painting No. 4*. Cady Wells, now in the armed service, has a finely constructed watercolor in his usual plangent style. John Skolle's *Frolicking Horses* pictures two horses through the screen of his vivid imagination, and altogether it is an interesting and virile addition to the show.

"Taos, being the oldest of the New Mexico art colonies, is as always well represented by the veteran J. H. Sharp, who sends the *Lamplighter*, a Taos street scene with a native in the foreground. E. L. Blumenschein has a colorful, well executed landscape, a very large mountain scene with a very small fisherman in the foreground, giving the relative proportions of the country and its people. Victor Higgins has a strong water color in the modern manner. Gene Kloss is represented by *Storm over Lobo*, a well executed water color. John Young-Hunter shows a solid portrait of *Westbrook Pegler*; Dorothy Brett is represented by one of her presentations of Stokowski; Marie Weniger, of Ranchos de Taos, exhibits a fine piece of wood sculpture, *Grief*, cut from African padauk wood. Homer Boss, now living at his ranch home in Santa Cruz, exhibits a well-painted *Landscape*.

"Albuquerque is well represented by Howard Schleeter with an abstraction, *Earth Glow*; Ralph Douglas, of the University of New Mexico art depart-

ment, shows an oil of a small child bathing; Helen Murphy has *Santa Fe Arroya*; Mimi Murphy shows her skill as a sculptor in *Tristeza*, executed in native juniper.

"New artists coming to Santa Fe to make their home and exhibiting in the *Fiesta Show* include Paul and Caroline Spear Rohland, well known in New York art circles, Arthur Musgrave, showing a *Santa Fe Garden*; Royal Lowry, *New England Landscape*; Jane Pinnington with *Magnolia*; Norma Bassett Hall shows a fine wood block, *Ship Rock*; and Arthur W. Hall, *Shepherders*, a dry point.

"Gus Baumann exhibits one of his clever gourd compositions for an overmantle decoration. Albert Schmidt gives his sense of humor free play in his *Landscape*, showing a Tesuque hillside road with a native endeavoring to negotiate it with a bottle recently emptied (not on the ground). A trivial description—but not so the canvas, which is solidly painted, well conceived as to balance and design, and executed in a pleasing color harmony. Randall Davey is represented by two outstanding portraits, *Young Woman with Violin* and *Semi Nude*. One of the delightful bits shown is a panel in ink and wash by Alban Butler, *Illustrations for Wells' History*; Will Shuster exhibits the *Little Bridge*; Theodore Van Soelen won the acclaim of the artists with a portrait in tempera, *Composition*. Private Willie Warder, in the armed forces, sent *New Mexico Abstraction*.

"Among the sculpture, Eugenie Shonard shows a *Brittany Peasant*, in native terra cotta; Father Cassidy, of Mora, a finely executed head in native juniper wood; Alice Myers, three bowls in fine glass; Frederick Allen Williams of Taos shows *Taos Madonna* in white glazed terra cotta. With the age-old ceramic art of the Indians of New Mexico to inspire modern workers in this medium, New Mexico should take a leading part in the creation of ceramics. So far little has been done in this medium."

### "Pictures on Exhibit" Resumes

The pocket-size, monthly art review "Pictures on Exhibit," will resume publication on Nov. 1. It was temporarily suspended in the Fall of 1942 to enable its editor and publisher, Charles Z. Offin, to undertake several confidential missions for Brig. General William Donovan's Office of Strategic Services. Having carried out his assignments, Mr. Offin has returned to his publishing business in New York, now located at 251 West 57th Street, Room 723.

"Pictures on Exhibit" will have the same format and contain the same features as heretofore.

### Bring 'Em in Alive

John Garth, making a plea in the San Francisco *Argonaut* for the purchase of living artists' work says: "While rare and well-authenticated old masters such as those now being offered at Gump's stunning historic display will always be a sound cultural investment, it's time, after all, that we outgrow that silly superstition that artists are like Indians—that 'the only good ones are dead ones'."

## What About the Returning Artist?

By Pfc. Boris Wolf

IT WAS NOT my wish to disappear silently into the war. The forces that be have made an aerial gunner of me and at this date I stand ready for some final training on B-29's before winging off for the big leagues. Therefore these last few words to my artist associates back home:

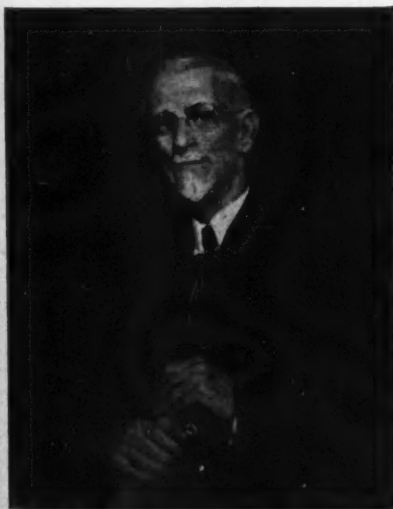
As the completion of the war begins to show its dove-colored head above the smoky landscape, its effect is destined to be far-reaching and powerfully felt. As the advancing Allied armies close in about the historic cities of Europe with their wealth of artistic treasures, there is grave official concern for the protection of these treasures. But look behind this gallant gesture and there peers back the shrouded figure of the WPA, its dusty robes stained with many battles for the artists' livelihood.

With the coming of peace—and new brushes and paints and canvases—where is the American artist? Has he the same old problems he left behind when the bugle sounded? Rent to pay, paint to buy, perhaps an extra mouth to feed . . . God forbid doctor's bills or extra clothes! Even artists must live—if we are to have art.

I am well aware that war or no war, there are millions in this country who do not give a damn whether the artist lives or dies, who feel that he ought

*The portrait (reproduced below) of Professor Benjamin Palmer Caldwell of the Polytechnic Institute of Brooklyn, N. Y., was painted by Wilford S. Conrow, National Secretary of the American Artists Professional League and prominent New York portrait painter. It is shown at Whistler House in Lowell, Mass.*

*Other Lowell artists exhibiting at this local museum are: Loretta Keefe, Finlay Gray, De Merritte Hiscoe, Gertrude Scammon and Richard Blinkhorn, who show drawings; Charles Hopkinson, William Myerowitz, Frances Dalton, Bradford Hague, K. N. Miller, Elizabeth T. Watson and A. T. Hibbard who exhibit oils and watercolors.*



to stop his whining for charity and go out and get a man-sized job. Fiddling with a paint brush and canvas. Indeed! "Soul—abstractions—color, movement" . . . ! Humph! The bitter part of this knowledge is that this attitude lies not only in those sections where one would expect to find it—but also in those persons who stand in a position to do something for the artist. I am sure each reader has personal knowledge of persons of this type.

The artist will return home to find the loft, the relief line and the picket sign awaiting him. For those consciously interested in continuing art in the great tradition, it will be the fighting thirties all over again. The soldiers' Bill Of Rights is a fine thing, but it contains no provisions for the serious artist. A great number of artists are in war industry. Let's not kid ourselves—those jobs won't last; even if the artists desired them.

So how will the returned artist paint his pictures if he's back trying on a relief form for size? We all went through that beautiful period and though some managed to live and paint it was not the thing on which to raise a family or contemplate advancing age. It was the best we could get, and the best was none too good.

We've thrown billions, not to mention lives, into the hopper to keep our "American Way." Well, as concerned art, the "American Way" wasn't much, before the war, and I think it only fair that, without picketlines and bloodshed, the country do as much for the artists who fought in the war as it is doing for the students and workers and farmers who benefit under the G. I. Bill Of Rights, and postwar plans.

Artists' organizations have never been too good, yet any organization is better than none. I urge all artists to join an organization which will promote their desires. I worked with the Artists Union, the Federal Arts Bill Committee, and other organizations, so I think I know what the artist is up against, and what organization can do. Here is a tailor-made opportunity to do something for the artist. Everyone is provided for but the G. I. artist (and whatever provisions are made can include the war industry artist as well).

Is a proud and victorious country going to celebrate by kicking its artists back on the relief rolls? Or are its artists, under government sponsorship, going to paint, educate and artistically build up the greatest country in the world? I am a soldier and I cannot act—now. To those of you who can, I tender these words, expectantly.

### Lucy Hourdebaigt Dies

Friends and former pupils of Lucy Hourdebaigt will be shocked to learn of her death in Quaker Town, Pennsylvania on Thursday, Aug. 3. Miss Hourdebaigt (Mrs. Kleban) was born in the Bas Pyrennes, of Basque parents, and spent most of her life painting and exhibiting in New York. Illness during recent years prevented her from producing much painting but she conducted classes in camps and other places for children. She was vivacious, youthful, and was well loved and admired by many New York artists.



Graeco-Buddhic Head:  
II TO IV CENTURY B.C.

## Dayton's Bodhisattva

A GRAECO-BUDDHIC HEAD of stucco with traces of red polychrome was recently given to the Dayton Art Institute by Mr. Jefferson Patterson, counsel for the American Embassy at Lima, Peru, and son of the late Mrs. Harry G. Carnell, donor of the Ohio institute. Geographically, the 15-inch head has been placed as Afghanistan, date: second to fourth century B. C. It is thought an excellent example of the blending of Greek culture with the Buddhistic, following the invasions of Alexander the Great. Oriental ears and Greek curls surround the serene countenance of this Bodhisattva. It was until recently in the Yamanaka Collection.

## "HONEST AMERICAN" Painting by S. Roesen c. 1850



Roesen Painted in Lancaster, Pa.  
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*Hair Dressing: MAX WEBER*

## Walker Picks 110 Significant Americans

MINNEAPOLIS:—Each summer, Hudson D. Walker, acting for the Walker Art Center in Minneapolis, selects an exhibition of what he considers significant in contemporary American painting. The resulting show, which this year runs until mid-September in the recently modernized galleries of the Center, serves two purposes: it brings to the Twin-City area the latest efforts by prominent and promising names from New York's 57th Street, and also furnishes the source from which the Center acquires paintings for its permanent collection (last year 15 exhibits were purchased).

Another important aspect of this exhibition is an experiment made in the catalog, intended to help break the barrier between the layman and the artist through carefully written explanatory captions. Writes Louise W. Defenbacher of the gallery staff:

"We have selected 29 paintings which we have attempted to 'explain' in a short commentary, using as simple language as possible. Our hope is that the layman visitor will find these guideposts at least provocative. Obviously such condensed statements are difficult to do and require a great deal of experimentation to find the right formula. We feel it is worth searching for. The gulf between present-day artists and their public is still formidably and unnecessarily wide. One function of a museum is to bring the two together for their mutual benefit."

The idea appears to have met with considerable success, judging from watching the crowds one Sunday afternoon in August. One healthy sign was that these explanations somewhat checked the tendency of many to skip past paintings which do not immediate-

ly claim their interest; it stimulated more alert attention. Take as an example Max Weber's *Hair Dressing*, reproduced here. The accompanying caption reads: "We see in this . . . an interesting texture of lines and colors used with great strength and individuality in painting three figures. The lines—broad, fine, soft, sharp—are not only interesting in themselves, but the way they give roundness to the forms and create a pattern on the canvas is very skillful. This painting is done with the vivacity of a sketch."

The exhibition as a whole is neither particularly good or bad; it contains some exciting canvases, an equal amount of modern mediocrity; while too many of the "big names" are represented by minor examples to give the show national standing. However, among the exhibits this writer double checked in his catalog were: *Activity Under the Bridge* by Julio de Diego, *Young Mother* by Philip Guston, *Spring* by George Constant, *Recurrent Theme in Red* by Louis Guglielmi, *White Vase and Violin* by Nicolai Cikovsky, *Return of St. Christopher* by Marshall Glasier, *Repose* by Josef Foshko, *Portrait of William Steig* by Julian Levi, *White Colt* by Miron Sokole, *My Boy Winslow* by Eloy Wedin and *Boy With Red Ear Muffs* by John Heliker.

At the close of the exhibition the purchasing committee will announce its decisions. The committee is composed of Daniel S. Defenbacher, director; Louise W. Defenbacher, assistant to the director; Hudson D. Walker, Mrs. Gilbert M. Walker, Justin V. Smith, trustees of the Walker Foundation; and Rolf Ueland, president of the Minnesota Arts Committee. And when the Walker Art Center completes the installation of its beautiful new face, it will bear an even closer resemblance to the Museum of Modern Art.—P. B.

### Durante Buys Himself

Jimmy Durante has acquired a portrait of himself in a prison-striped polo suit, painted by Angna Enters, whose exhibition at the Francis Taylor Galleries, Beverly Hills, runs until Sept. 2. Miss Enters' paintings are now owned by 35 Hollywood collectors.

## KLEEMANN GALLERIES

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— Exhibition Until September 15th —

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## FRENCH MODERN PAINTINGS

GALLERY REOPENING SEPTEMBER 5th

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## Romance for Ladies

THE LADIES' HOME JOURNAL, commencing with the September issue, now on the newsstands, will run a series of reproductions in color of American paintings picked from the Museum of Modern Art's "Romantic Painting in America" exhibition, held last winter.

The choice for September is Thomas Cole's *Expulsion from Eden*, a privately owned canvas 39 x 53½ inches, painted in 1828 by the English-born American landscape painter whose studio was at Catskill, New York. Cole set the "Garden of Eden" in the Catskill mountains along the Hudson. The unhappy first couple is being driven out of a beautiful Hudson River Valley landscape by fiery shafts of damnation which the artist pictures as cleaving a rock through which they pass into a storm-torn, rocky and forbidding outer world.

The reproduction, unfortunately not very faithful colorfully nor very clear in its shadowy parts, which are so infinitely detailed in the original painting, is accompanied by an article by James Thrall Soby. Mr. Soby wrote the 42-page essay on Romanticism for the Museum of Modern Art's catalog of that exhibition. Here, he sets the stage, establishes the theme of the Journal's intended serial, by stating that "Of all countries, America must be the most incurably romantic. Despite our reputation as a nation of hardheaded businessmen, we are also a race of idealists and visionaries. . . . By the time Jefferson was President we were producing a whole generation of romantic artists. . . . Our contemporary artists have found romanticism nearly everywhere in their native land."

With the inauguration of this picture feature, the *Ladies' Home Journal* is giving play to an urge which found expression in its pages back in 1925 to '27, when it ran a series on American Painters, but which has lain dormant during the intervening years.—M. R.

### Esquire Features Carreno

The September issue of *Esquire* will carry a biographical article, "Carreño the Cubanist" by Harry Salpeter, accompanied by six of the artist's paintings reproduced in full color.

### GROUP SHOW

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German Poster of 1919. Translation: "Join the Volunteer Center Nuremberg Street 89. G. Cavalry (Sharpshooters) Division."

## Let's Watch the Rhine

NAZI PROPAGANDA POSTERS used in Germany in the year 1919, now on display at the Norlyst Gallery, will score more than a timely note on a visit. (On view until Sept. 15)

These are prophetic, stern documents, speaking with a force of statement which only the graphic can intone. They are the warnings and signals of that "Dead End" at which the world must realize it has arrived, in regard to German fanaticism. As far as can be ascertained, these posters, which show all too clearly how Germany once before avoided disarmament, have never been exhibited except in Germany.

The illegal Freecorps which was organized under the guise of offering protection to the Germans from civilian warfare, and which was eventually merged with the National Socialist Party, is well illustrated in the Norlyst show. The hatred and blame of England for German lack of work, thus using the

kind of psychology which would appeal to the worker, is also made clear. Some of the posters demonstrate how recruiting was done through the civil courts and not in the army.

Some one has said that art quickens our appreciation of the essentials of life. The humble art of the poster, in this case, gives strikingly realistic substance to the maxim. It becomes essential to political life that German fanaticism be curbed, uprooted and cured—even if the therapeutic considerations involve a segregation of "The Master Race" group from the rest of the world's social masses. If our experiences with Germany have not yet quickened our appreciation of the fact, and the easy and casual path of Pollyanna again seems to lie before, we would do well to recall these posters. Germans recently fleeing from France over the Swiss frontier, make no idle boast when they swear they will seek revenge in twenty-five years.—R. B.

## Little Livelier, Please

Otto Karl Bach, newly appointed director of the Denver Art Museum, reviewed the 50th annual exhibition at Chappell House of the museum for the *Denver Post*. He was not enthusiastic.

"One feels a definite lack of vitality and excitement which one would supposedly find in the young, vigorous Rocky Mountain region from which the bulk of the works have come. . . . Perhaps no other region in the land can boast of so many capable painters of monumental vistas and subtle light effects.

"The exhibition has an honest, substantial and conservative air about it", says Mr. Bach in faint praise, "and in these particulars echoes the current tendency in national art endeavor."

### Artists Wanted: Oyster Bay

Artists practiced at making portrait sketches are needed at the Merchant Marine's Rest Center at Oyster Bay, L. I. A group of artists go out from New York one day each week to make informal portraits of the men in recuperation. Artists for Victory covers costs of trip; time off for swims. Write A. for V. office, 101 Park Avenue.

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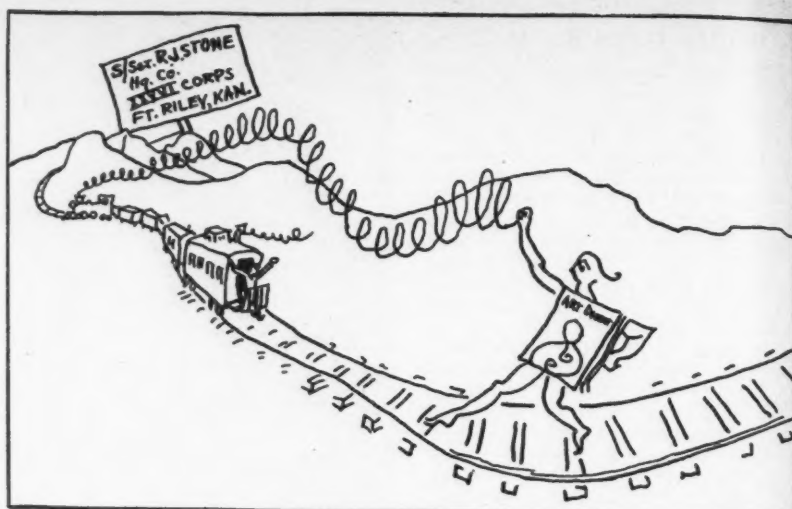
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Thanks very much! I know you're trying, and I appreciate it. Some folks "in the know" seem to think we'll be back to our own stables soon, but you won't be half as lgad as we will to have again a permanent address.—S/Sgt. R. J. STONE.

## Miniatures With Music

THE THORNE MINIATURE ROOMS have been top-billed at museums throughout the country ever since the Golden Gate Exposition introduced these minutely perfected period rooms in 1939. The N. Y. World's Fair extended their popularity as a peep-show of unique quality in 1940; they supplanted the Carnegie International at Pittsburgh in 1941, to the consternation of all artists; and have appeared on one exhibition calendar or another almost constantly since.

Varying the presentation, the Cincinnati Art Museum has advertised the harpsichordist and pianist, Hilda Jonas who, on opening evening September 27, will give a musical program to accompany the American Series of Thorne rooms, displayed at the Museum.

Miss Jonas' selections for harpsichord and piano cover five centuries, commencing with John Bull's *The King's Hunting Jigg* and including compositions by Couperin, Rameau, Händel, Beethoven, Schubert, Chopin and Aaron Copland.

## Scots See American Show

Word comes from Edinburgh of the opening on August 13th of the American-British Goodwill Art Exhibition, intended for London but detoured to the National Academy of Edinburgh. This exhibition of sculpture, paintings and

prints, considerably revised after its New York showing through Artists for Victory, was opened by the Marquis of Linlithgow.

Mr. Charles Tennyson, president of the Central Institute of Design, made an address which was broadcast and called the exhibition most interesting, bright, etc. It had been attended by 4,000 persons in the first 2½ days when first news was received here.

## Jessie Ansbacher Classes

The Jessie Ansbacher Art School, now in its 12th year, grew quite accidentally out of a portrait Miss Ansbacher painted of her family physician. The doctor was so fascinated by the process that he asked her for instruction, and was soon exhibiting his own work—and getting clamorous inquiries from his colleagues as to where he studied. Before the artist quite realized what had happened, she was teaching sizable groups of doctors and adults in night classes, and her school was well started.

The quick and continuous success of Miss Ansbacher with her pupils is doubtless at least partly due to the close individual attention accorded to each student, in groups limited to five or six in a room. During the Winter she will hold three-hour sessions week-day mornings and afternoons in painting and drawing at 25 East 77th Street. Sunday mornings from 10 to 12:30 children's classes will be conducted.

## Philadelphia Teachers Active

As is its annual custom, the Art Teachers' Association of Philadelphia will hold its Fall Show of watercolors, pastels, crafts and prints, Sept. 18-30, in the galleries of the Philadelphia Art Alliance. Next Spring the Association will present oils by its members at the Philadelphia Sketch Club for a two-week period.

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## Auction Calendar

September 14 and 15, Thursday and Friday afternoons. Kende Galleries at Gimbel Brothers: Property of Mrs. Durant DaPonte, others. 18th Century English and Dutch marquetry furniture. Oil paintings. A collection of antique birdcages. Oriental rugs and carpets. Exhibition from September 9.

September 21, 22 and 23, Thursday through Saturday afternoons. Parke-Bernet Galleries: Bishop, James et al. European and Oriental ivories. French, Victorian and other furniture and decorations. Early American and English silver. Flemish and other tapestries. Oriental rugs. Paintings and prints. Exhibition from September 16.

September 23, Saturday afternoon. Kende Galleries at Gimbel Brothers: Property of Mr. and Mrs. Hiram C. Todd, Saratoga Springs. Victorian furniture and decorations. Early American portraits. Currier and Ives prints. Carved alabaster objects. Exhibition from September 8.

September 28, 29 and 30, Thursday through Saturday afternoons. Parke-Bernet Galleries: Property removed from "The Chimneys," residence of the late Mrs. Christian R. Holmes. Sands Point. Period furniture. Copeland, Spode, Worcester, Wedgwood and other porcelains and table china. Silver and silver plated ware. Table and toilet glass. Linens and laces. Tapestries, textiles, Oriental and Spanish rugs. Exhibition from September 23.

October 3, Tuesday afternoon. Parke-Bernet Galleries: The Library of Prof. Charles Huguenin. French literature including a number of French illustrated books and other literary material. Exhibition from September 28.

## Kende Sales Open

THE KENDE GALLERIES at Gimbel Brothers will open the season with a sale—notable chiefly for fine furniture—on the afternoons of September 14 and 15, the property of Mrs. Durant DaPonte and other owners.

A variety of French, English and Dutch 18th century furniture: Chipendale occasional tables, an Adam mahogany washstand, a Louis XV walnut carved and caned settee and four matching chairs, several Dutch marquetry china cabinets, form the most important section of the sale. Another unusual piece is an Italian burl walnut bookcase (circa 1700) with three doors surmounted by a shaped and molded cornice carved with acanthus leaf designs centering the crest of a Maltese Knight.

Of interest to collectors is a group of antique birdcages of American, French, German and Dutch origin. Paintings include works by Mauve, Ziem, Schreyvogel, George Morland, van Elten and others.

On the afternoon of September 23 the furnishings removed from the Victorian home of Mr. and Mrs. Hiram C. Todd in Saratoga Springs will be sold. Reminiscent of days of more expansive living is an 18-piece Belter parlor suite and matching grand piano in a rosewood case. A number of portraits by Nelson Cook, who lived in Saratoga Springs and exhibited extensively at the National Academy during the mid-nineteenth century; Currier and Ives prints, alabaster carved objects, and other decorations suitable to the period are also included.

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## B. C. Headache

IT IS ALWAYS saddening when the editor of a big and far-reaching publication fosters backward thinking, bigotry and smugness in his readers; when he lends the power of the printed word in support of vacuous half-thoughts and resulting prattlings of reactionaries who would have the 20th century A. D. mimic the 4th century B. C.

Art appreciation is making great forward strides in this country through the efforts of publications and educators dedicated to enlightenment. The public has shown itself hungry to be guided to see with its own eyes and shows ready inclination to purchase the art of its own day—thereby assuring that there *will be* an art. What possible historic value can there be in an art expression which does not reflect the life and thought, the moral and human values of its own day? Any age whose artists must look back 2,000 years for inspiration is a dead age indeed.

Yet the New York Sunday *Times* encouraged its 819,000 readers to believe that the artists of our day are taking them for a ride without a modicum of sincerity and with an avowed creed that their works must be ugly; must be "different", at all costs.

Handsomely illustrated and prominently featured, this article by Margaret Cresson (sculptor) was entitled "It's 'Modern'—But is it Art?" Reproduced was a page-high 2-column Greek figure in marble, the *Venus of Cyrene*, now in the Terme Museum in Rome, an early Hellenistic work of the Alexandrine school, dated about 350 B. C. This statue was captioned, "an example of beautiful art."

On the facing page, two modern works, Gaston Lachaise's sculpture, *Floating Figure* and Fernand Leger's *Three Women*, both owned by the Museum of Modern Art, were captioned, "examples of bad art."

Just as pat as that.

Using vulgar phrases and cheap clichés, the article shamelessly encouraged those ignorant of the arts to believe themselves justified in turning to picture books of Venuses and Madonnas to find "what they like" in art.

Miss Cresson calls for a return in art to Grecian beauty. She compares the abandonment of Greek precedent by 20th century sculptors to the burning of books in Germany; the removal of plaster casts from Harvard's architectural school to the burning of the *Vanities* by Savonarola.

As examples of "beauty" she points to the cherry trees in bloom in Washington, D. C.; to the opening of the apple blossom; to a sunset between the Pillars of Hercules, to the *Venus of Cyrene*. Nature is the greatest artist of all, according to Miss Cresson. Nature is interested in making things whole, in healing, in liberating the artist from his soul's unease—"provided he will do his share in being a construc-

tive, instead of a destructive, human being," she says!

To prove the modern artist a "destructive human being," Miss Cresson puts this monologue into his mouth:

"Beauty is dead. Deader than door-nails! It's old stuff, it's sentimental, sappy, gone down the drain. This is a machine age, an age of science. This is a changing world, with no place left in it for a scattered system, no room for an ancient order. We must exclude the old methods. We must destroy moss-grown conventions. Beauty in art is gone," she says he says.

She describes a sculpture, to which "they" gave a prize (probably John Flannagan's stone sculpture of a coiled serpent shown at the Modern Museum), as looking like "nothing more or less than the month-old droppings in a cow pasture."

\* \* \*  
"Oh, Lady, Lady!"

On the following Sunday, July 30, the *Times'* art critic, Edwin Alden Jewell, made reluctant reply to the sculptor, Margaret Cresson, who had attempted to brush off his life's endeavor with this rabble-rousing piece of nonsense.

"The important thing is to realize that in its essential meaning, modernism refers to the art that, now brilliantly or profoundly, now feebly or superficially, reflects our own age. We may or may not consider it beautiful, according to its inherent nature or our own capacity to evaluate it. For better or for worse, it has sprung from roots fixed in the soil of today, and only a kind of escapism will argue that it should be replaced by art with roots dangling in some pleasant breeze off Olympus.

"Is it any wonder that the artist sensitive to life about him and impelled by ferment within should create art that, in one way or another, is expressive of this condition? . . . If history has anything at all to teach us, each age creates art peculiarly shaped to its merits, its defects, its social and spiritual status . . . it gets the art that it deserves."

To ask that "modern art" be other than it is, is like the anecdote of the lady who arrived late at the laboratories of the astronomer Cassini where invited guests were assembled to view an eclipse of the moon. The lady asked Monsieur de Cassini to begin all over again "to please me," Jewell recounts.

"Destroy moss-grown conventions?" asks Jewell. "By all means. For creative artists, 'conventions' do not exist, though basic art 'principles' never change. I am opposed to the academic, whether it be left wing or right. I value traditions; expunge precedent. . . .

"I refuse to be drawn into a debate on Beauty. . . . Has not every age in the long pageant of mankind sought beauty and found it right at home?"

\* \* \*  
It Was Ever Thus

*Newsweek*, which generally sticks to the news in art, stepped into the fight with this observation:

"The Jewell-Cresson controversy was the latest skirmish in a battle that has already been fought and won many

[Please turn to page 27]

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\$5.00, *illus.*

Columbia University Press

## Perfect Pattern for Art Lovers' Club

PERHAPS this so-called boom in art buying which has hit 57th Street is not a boom at all. It could be a gradual swelling of art appreciation and patronage throughout the country which has reached a flood stage and the waters are just now backing up into the Big Street that had grown accustomed to making the most of a trickle.

Due to reticence among art lovers to declare themselves as such (and this, in turn is due to the look-out-you-may-hurt-yourself-you-don't-know-how-to-handle-it attitude of art publicizers) it is possible we don't know the half of what goes on in private quarters.

We have learned with delight of one ladies' club in California that has been "working for artists' welfare" and buying pictures from those in its own community since 1930. It numbers 50 members who own several hundred paintings, sculpture, prints and ceramics.

This should not be astonishing because it was about 1930 that general music education through radio and free city concerts and sponsored chamber music programs in high schools, etc., began to count its converts in millions of Americans in communities, small and large. Now, at last, no lover of music is afraid to talk music, to know it, to ask for it and openly discuss his likes and abhorrences among composers.

The fact that the "Art Lovers' Club of the Eastbay," in Piedmont, California, has been so timid about telling of its work would seem to indicate that, in contrast to music lovers, art lovers are a little ashamed of their interest.

These club women declared their interest in art and artists and, starting with 22 members, went in groups to artists' studios to watch them at work and talk with them. For 14 years they have visited museums together, attended lectures, invited artists to bring pictures to club meetings and, furthermore, have bought paintings and sculptures which pleased them.

"No artist," writes Mrs. A. A. Thiel, founder, "has ever refused us an interview." It was the artists who prevailed upon Mrs. Thiel to write the *Digest* about this club.

Now, with a capacity membership of 50, a waiting list of extensive size, the idea has been born to form chapters, each chapter to be named, unlike battleships, after an artist. This club plans to encourage and assist in the formation of chapters in other communities.

This is how the picture-buying works: The most usual way is the most natural way—right from the artist's studio during a visit in which he has shown his paintings and talked about them to the satisfaction and delight of the buyer. But the club, mind you, insists that members buy work of quality and that the purchase be always a creative work of a contemporary artist from the locality. It has no prejudice regarding conservative or modern styles but maintains a standard of excellence. A loan fund was established—"so that no member need be without an original, creative work of art." Members of small means record with the club's art director their desire to own a particular work. She, in conference with the club's jury, approves the work as up to standard and presents it to the woman who wanted it. To the artist goes spot cash; the new owner pays on time. Expenditure, in case of loans, is limited to \$150 so as not to exhaust the treasury prematurely.

In 1939, Dr. Morley of the San Francisco Museum of Art granted the Eastbay Art Lovers Club an exhibition of its purchases. In 1941 the exhibition was repeated at the Oakland Art Gallery. It contained several hundred paintings, watercolors, gouaches, pastels, etchings and silk screens; sculpture of bronze, stone, marble and wood; an impressive display of ceramics and fine weaving.

"In addition to purchasing the works of artists," Mrs. Thiel relates, "we lend a helping hand in as many ways as we can—wherever and whenever an artist needs it and it has been brought to our attention."

The Eastbay ladies, it seems, have acknowledged that artists are people and that they've much to give to the people around them. They have also faced the fact that there are good artists and not so good and are making a genuine attempt to evaluate living art, and to lend it their personal support. The plan appeals to us as of the finest and it goes without saying that the *ART DIGEST* would like to see replicas of this club operating in all communities where artists dwell.—M. R.



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## Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

### NATIONAL SHOWS

New York, N. Y.

**ANNUAL EXHIBITION ALLIED ARTISTS OF AMERICA.** Oct. 29-Nov. 26. New York Historical Society. Open to all artists. Media: oil, watercolor, sculpture, mural designs. Jury. Prizes. Entry cards obtainable by writing Frank Gervasi, Secretary, 333 East 41st Street, New York, N. Y.

**VETERAN'S SCHOLARSHIP COMPETITION.** Sept. 25. Art Students League of New York. Open to ex-servicemen and women discharged since Dec. 7, 1941. Media: sketch books or loose leaf sketches, life drawings, compositions in any medium, paintings (unframed). Not more than 10 pieces of work acceptable. Jury. Twenty scholarships awarded as prizes. No entry fee. Work due at Art Students League Sept. 25 & 26. Application blanks supplied on request. For further information write Veterans Scholarship Competition, Art Students League, 215 West 57th Street, New York 19, N. Y.

**14TH ANNUAL PRE-SEASON EXHIBITION.** Sept. 25-Oct. 14. Contemporary Arts, Inc. Open to all artists. Media: all. Jury. Entry fee \$1.00. Work due Sept. 11 & 12. Not more than three paintings may be submitted. For further information write Contemporary Arts, Inc., 106 East 57th Street, New York 22, N. Y.

**ANNUAL EXHIBITION BY MERCHANT SEAMEN OF THE UNITED NATIONS.** Dec. 12-Jan. 3. National Academy of Design. Open to all merchant seamen of United Nations. Media: oil, watercolor, pencil, no sculpture or photographs. Jury. Prizes totalling \$500. Entries due Sept. 27. For further information write Mrs. Isabel F. Peterson, United Seamen's Service, 39 Broadway, New York 6, N. Y.

**EXHIBITION OF WAR MURALS.** Oct. 2-28. Architectural League Gallery. Open to all artists. Media: sketches or cartoons and photos of murals. Jury. Prizes. Entry fee \$2.00. For further information write Mary Stonehill, Chairman, War Mural Committee, National Society of Mural Painters, 1083 Fifth Avenue, New York 28, N. Y.

Oakland, Calif.

**12TH ANNUAL EXHIBITION OF WATER-COLORS, PASTELS, DRAWINGS AND PRINTS.** Oct. 8-Nov. 5. Oakland Art Gallery. Open to all artists. Media: pastels, drawings, watercolors, prints. Jury. Prizes. Work due Sept. 24. For further information write Oakland Art Gallery, Municipal Auditorium, Oakland, Calif.

Philadelphia, Pa.

**43RD ANNUAL EXHIBITION OF PENNSYLVANIA SOCIETY OF MINIATURE PAINTERS.** Oct. 29-Dec. 3. Pennsylvania Academy of Fine Arts. Open to all artists. Media: miniatures. Jury. Prizes. Fee for return of entries \$1.00. Entry cards due Sept. 25. Work due Oct. 14. For further information write Pennsylvania Academy of Fine Arts, Broad and Cherry Streets, Philadelphia 2, Pa.

### REGIONAL SHOWS

Boston, Mass.

**ANNUAL MEMBER'S SHOW OF THE INSTITUTE OF MODERN ART.** Nov. 15-Dec. 10. Institute of Modern Art. Open to members only. Media: oil, watercolor, sculpture, black and white. Jury. Prizes. Entries due Nov. 7. For further information write Secretary, Institute of Modern Art, 138 Newbury Street, Boston, Mass.

Chicago, Ill.

**8TH ANNUAL EXHIBIT OF MINIATURE PRINTS OF CHICAGO SOCIETY OF ETCHERS.** Nov. 1-30. The Chicago Society of Etchers. Open to active members. Media: large or miniature prints. Work due Oct. 15. For further information write James Swann, Secretary, 500 Diversey Parkway, Chicago 14, Ill.

Columbus, Ohio

**20TH ANNUAL CIRCUIT EXHIBITION OHIO WATERCOLOR SOCIETY.** Nov.-June. On tour in Ohio. Open to Ohio resident or Ohio born artist. Media: watercolor. Jury. Entry cards and fee \$3.00. Work due Oct. 10. For further information write Mrs. Robert M. Gattrell, Secretary, 1492 Perry Street, Columbus, Ohio.

St. Louis, Mo.

**4TH ANNUAL MISSOURI EXHIBITION.** Oct. 28-Nov. 27. City Art Museum of St. Louis. Open to residents of Missouri. Media: oils, watercolors, drawings, prints, sculpture. Works not eligible that have been previously exhibited at the City Art Museum. Jury. Prizes. No entry fee. Work due before Oct. 14. For further information write City Art Museum of St. Louis, St. Louis, Mo.

## Critic Left Hungry

IN REVIEWING the present Woodstock N. Y. Summer art show, its 25th Anniversary Exhibition, Henry Morton Robinson wrote that he was "meagerly fed", although he saw "well-tempered pictures, tastefully hung."

"A vast amount of repetition, a wearing thin of idiom and subject matter, is sadly noticeable here: Thrice familiar techniques, a routine handling of traditional material, or unsuccessful attempts to burst through conventional patterns of color and design—these, I regret to say, will cause me to forget most of these pictures a month from now.

"What is important, I feel, is that the artist should decide how deep a cut he wishes to make in our lives, then sharpen his tools accordingly. . . . Perhaps it is enough that painters should spend their days affectionately depicting landscapes, nudes, people and flowers, setting them down with smooth facility for a polite audience; supply pleasing and tasteful illustrations for the gracious living room.

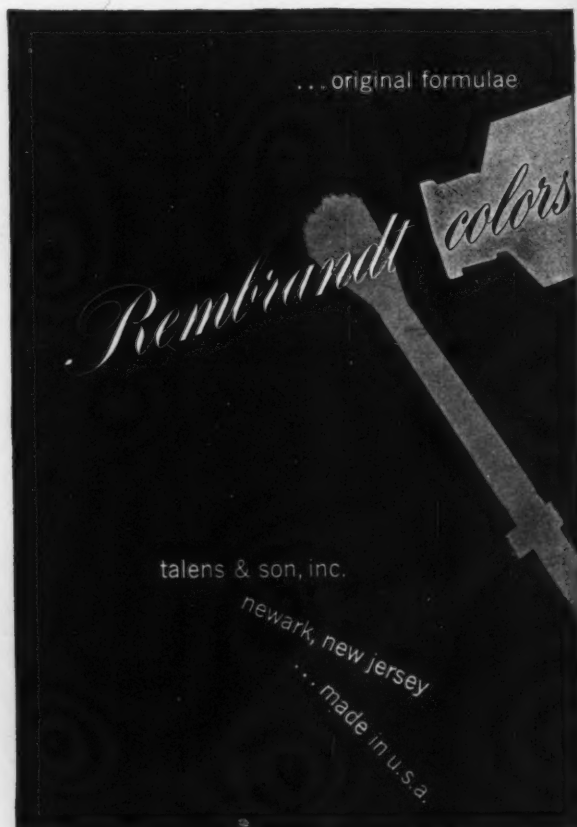
"But it occurs to me that this is not enough to fulfill the high contract existing between the artist and the race. . . .

"For whatever reason, there is a leak somewhere between the artist's sources of energy and his final expression on canvas. Just where that leak is, I do not know. But our 25th Anniversary Show offers eloquent testimony to the fact that our painters are confessing—with considerable skill and charm—that they have, for the present at least, not a great deal to say."



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# An Art Digest Forum: What Is Wrong With American Art Education?

As a fitting climax to the ART DIGEST forum "What Is Wrong With American Art Education," which began with a letter to the editor from Lester B. Bridaham, we print below Lieut. Bridaham's rebuttal, just received. Formerly head of public relations at the Art Institute of Chicago, he is now serving as a lieutenant in the U. S. Navy. Readers may address him as follows: Naval Air Station, Hutchinson, Kansas, VB4 Otu No. 1, Visual Aids, Ground School. Lieut. Bridaham:

I have been very interested in the many different types of letters you have received in reply to mine in the December 15 issue. This interest in vital art problems on the part of your readers is living proof and encouraging testimony of the need which THE ART DIGEST fills in their lives.

It is obvious from this splendid response that all who wrote in are seriously interested in art and their ideas are important and helpful.

During the course of this correspondence, which you have been so kind as to publish so far, certain questions have been asked me to which I would like to reply at this time:

(a) That of Royal B. Farnum, in the issue of April 15, in which he says, I quote:

"I wonder if in Lieut. Bridaham's mind the term artist is synonymous with the term painter." In reply I would say most certainly not. I regard sincere, producing, creative workers in weaving, ceramics, poster design, graphic arts, pattern design, industrial design, advertising art, and other phases, as fully deserving of the title of artist.

(b) There seems to be a general accord in the letters that the present public school system of art teaching is not delivering the goods. Also that the situation would be improved if creative, producing artists had these public school art positions. However, some letters seem to infer that I intended that every artist was congenitally suited to be a teacher. That is not the case. There will always be some who could never teach, who do not have the temperament or the personality. Some certainly would much rather drive a taxi or run an elevator during the day to be able to paint at night. We have good information from an analysis made a few years ago that perhaps not more than 150 artists in this country make a living from their work. The lack of art consumption accounts for the others not being able to make a living. If we could divert an amount equal to that which Americans spend in the ten cent store in a year to the buying of American art the entire problem would be changed.

(c) Certain correspondents question whether creative artists can teach. We have plenty of evidence to prove that. Their performance in the local free art classes of the Federal Art Project proved beyond doubt they can teach well when they are given the chance.

(d) Back to Royal B. Farnum in the issue of April 15: in which he says, quote: "God forbid that we should make painters of all our children." I agree with him very emphatically. Such was never my aim in suggesting creative artists (among whom are painters) to

teach children and through them to help their parents to tolerate good art. Further he says, quote, "Rather it is to cultivate higher standards of taste directly related to human living," unquote. The public school art system has failed miserably and utterly in this theoretical aim—the public schools have not delivered the goods. The masses in this country have the poorest taste in their homes and in their lives of any country on earth. Look at what junk they demand in and buy from the shop windows. See the cheap, atrocious, sentimental trash they hang on their walls (if they hang anything besides babies on calendars, or pin-up girls). What good then are all these educational theories, these child psychology courses, these long-titled subjects taken in Normal schools, if for decades they have done nothing to raise the taste of the masses?

(e) I certainly agree wholly with E. Barnard Lintott in the July first issue. His suggestions are very sound. We should require of public school art teachers that they periodically submit, say

every three years, examples of their latest creative work in painting or drawing or any other media, as evidence of their continued interest in producing creative work. Such scientific universities as M. I. T. require continuous research to be carried on by their teaching staff. Why not have the same plan for art teachers? This would cull out the half-hearted ones and the poseurs.

(f) Doris Rosenthal's letter in the August issue made me very happy, as all along I have considered her as the ideal type of the teacher-artist. I admire her work, her painting is damned good; she contributes materially to her community by her public school teaching. Of course, all creative artists cannot have their work hung in the Metropolitan. She has an intelligent, tolerant, down-to-earth attitude. Her idea of the Show and Do Clubs, twice a week after school, is an excellent practical suggestion. What school will be the first to give it a try this fall?

In summing up, may I repeat in outline form the main points of my letter

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of December 15, for the benefit of those who came in late on this discussion? It might help them to get the entire picture of what I wrote first:

- (I) We have an overproduction of art in U.S.A. The great problem is one of art consumption.
- (II) Why do we have inadequate consumption?
  - (a) Because methods of choosing teachers in art in public schools are so unscientific.
  - (b) Parents and children can never be made to help in consumption under present system.
  - (c) Creative, producing artists only should teach.
- (III) We lack and have a crying need for mass art education. (Life Magazine helps greatly.) There is, however, a crying need for a medium to further reach the masses.
- (IV) Potential buyers of art are scared off by the continual battles between the modern and conservative factions always at odds.
  - (a) The local art critics do not always assist in art education.
- (V) Consumption of Art must be solved before we can make any plans to take care of the artists.

### Was Rubens an Art Pirate?

[Continued from page 10]

restaurant, had assumed the manner of a servant of the great, a humble craftsman (although titled Painter of the Flemish Court)—until the dashing opportunist, Peter Paul, showed him how glamor and hoodwinking could gain him wealth, if not personal fame. Rubens got the jobs; Snyders did the work; Rubens took the credit; and neither were burdened with creditors. Bordley points to the ineptness of Rubens' work done in Rome, prior to coming to Antwerp.

As to Van Dyck, two points in question hang now in the Frick Collection in New York. The New York Times critic, Edward Alden Jewell, who is familiar with Bordley's research and feels that these privately printed notes should be publicly discussed, confessed August 20 that the portraits of Frans Snyders and his wife which hang at Frick as works of Van Dyck, have troubled him from the first moment he saw them. Wrote Jewell: "If Van Dyck in truth painted those searchingly and poignantly beautiful portraits, then who could have painted all the typical, the superficial Van Dycks?"

Bordley shows that by the apparent age of the handsome Snyders, as revealed by the Frick portraits, they were done at the time of his marriage, age 30. At that time, Van Dyck was a child of 12.

This is only a taste of the earnest research, reasonings and analyses brought by Mr. Bordley to bear upon the debunking of Rubens and Van Dyck. But there is this fascinating difference between his revelations and the usual kind:—Whereas scholars are prone to question the authenticity of paintings which seem not masterly enough to belong to the "master," Bordley's rule is the reverse. If it is too good, the painting could not have been done by Rubens—or his still weaker associate, Van Dyck.—M. R.

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## B. C. Headache

[Continued from page 20]

times. Against modernism, conservative art has always fought a stubborn retreat but a retreat nonetheless."

The news weekly reminded of the Caillebotte bequest which, in 1895 left to France 65 Impressionist and Post Impressionist paintings which the collector stipulated should be hung at once in the Luxembourg and be moved to the Louvre when the public was ready for them (he figured, in 20 years). Academicians fought the hanging of the paintings for two years; they were not admitted to the Louvre until 1928—33 years later. "Apparently," *Newsweek* remarked wryly, "Whistler's Mother will just have to get used to testing her dignity alongside a 'prostitute fixing her garter'" (Mrs. Cresson's phrase for a typical "modern" subject).

## The Artist Speaks

Prior to the first World War (1911), a young French sculptor who was killed in action three years later at the age of 22, answered this question for all artists in a letter to his sweetheart. Henri Gaudier-Brzeska wrote (as published in *Savage Messiah* by H. S. Ede; Knopf \$2.50):

"Our taste has been falsified by a badly understood tradition which has always taught blind adoration of the Greeks and the Romans. Certainly they reached a high level, but we can and do arrive at an equally high degree without imitating them, 'sklavisch nachahmen'. In my opinion the *St. John* [by Rodin] is more beautiful than the *Venus of Milo*, for I understand beauty differently from Phidias and his followers. He is a beggar who walks along, who speaks and gesticulates—he belongs to my own time, is in my epoch, he has a twentieth-century workman's body just as I see it and know it; in a word, it's a lovely statue. I like it better than the others because I believe that Art should be seen in the present, looked for in the present, and not in the past.

"I keep my head high before anyone who reproaches me for not having 'seen' the Greeks. . . . But it would be my greatest shame if anyone could accuse me of not being able to see what was around me. I should have no excuse. . . . It would be stupid for me to draw according to ideas which came from the minds of antiquity. . . . If today we have only beggars, let us sculpt beggars; if subjects suitable for gigantic paintings no longer appear, don't let us do gigantic paintings, for our successors should not be able to accuse us of having falsified our age. My belief in the eternity of life makes me count it a crime to lie in this way, because I am surely also made of the past which I must respect, and of the future which I should venerate, since it is more important."—MAUDE RILEY.

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## American Art Week

In this issue the advent of American Art Week is announced. This will be the twelfth of these annual events which were conceived to stimulate art in the nation and to bring local artists together in country-wide exhibits.

Originated by our Oregon Chairman, Mrs. Marsh, it has grown beyond the fondest hopes of our Board and is a fine tribute to her memory. Carried on by Florence Topping Greene, who succeeded her, and now by Mrs. Florence Lloyd Hohman, American Art Week has a recognized and important part in our American art world. It has proved a great stimulus to our widely scattered artists and likewise, profitable. So, we have much pride in announcing at this time our *Twelfth Annual American Art Week*—November 1-7.

## Learning a Trade

The League has a communication from a distinguished officer of a well known

New England school of design who believes we have a misunderstanding of the purpose back of the new demands of the New York State Educational Department in setting up its requirements for teachers.

Quite possibly we have not made ourselves clear, for regardless of what we may have thought, the League has never given any expression as to the curriculum in our public schools or the way it is handled, except the observation I made in one of my recent pieces to the effect that one of our most successful teachers of art could not meet the requirements to teach art in any public school in his native State of New Jersey.

What we are concerned about is the art school business, and there is much more than meets the eye in this New York affair. The law was incubated by the labor unions. They were after something else and the provocation was obvious, but it looked like setting fire to the barn to get the squirrel.

The subject of art, in which most people would include commercial art, is something apart from Math and English. I doubt sometimes if art is "taught." I think it is "learned," "acquired" from observation,—seeing it done,—contact—whatever you will.

This is borne out by one artist who has been outstandingly successful as a teacher of art for more than three decades and who has started scores of young men and women off to successful careers. He has been on the faculty of two universities and previously was a member of the faculty of two business colleges. He declares that nothing in all that experience had any practical application in the teaching of art.

John Erskine, the distinguished author and professor emeritus of Columbia University, said in an address before a National teachers convention, that he hoped that some day in America we shall cease to exaggerate the importance of diplomas and degrees. He said further, "At present the granting of degrees and the requirement of them comes so close to being a racket that you'd have to be clever to make a clear distinction." He further insisted that while these served a convenient and agreeable purpose, they are not essential, and that it has been a mistake in American education to treat them as though they were.

The League is not trying to impede any attempts to raise the standards in the teaching profession nor is it interfering in any way in the public schools, however much we may think the subject of art is pretty badly manhandled and largely in amateurish hands whose equipment seems to be mostly the necessary semester hours to qualify them as "teachers."

We are able to announce after a frank conversation with a representative of the Department of Education that our regular art schools will not be subjected to the new rulings, except—and there are usually exceptions—except if they teach "commercial art." This, it seems, is a "trade."

Eventually all our commercial artists may be dragged into Sidney Hillman's CIO and compelled to make "contributions" into his Political Action Committee. The Artists Guild should start yelling now and not after the brand has been put on them.

## Appreciation

The A.A.P.L. Honor Roll Fund Committee wishes to express its sincere appreciation to the members of the League for their enthusiastic interest in the Honor Roll Plan.

The Committee also wishes to thank the Chapters and individuals who have already given their generous support to this project. This project will bring merited honor to many and ultimately will be the means of the establishment and maintenance of National Headquarters in the City of New York.

The splendid interest which members of the League are taking in the A.A.P.L. Honor Roll Fund is manifested in the enthusiastic letters we are receiving.

Please bear in mind that an individual or an organization as well as an A.A.P.L. State Chapter may, through this project, honor one who has rendered or is rendering distinguished service to art.—ALBERT T. REID.

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## Art Week Prize—1944



"Raleigh Tavern," etching by Samuel Chamberlain. Mr. Chamberlain has won many prizes and medals both in this country and in France where he studied and has lived. Represented in the New York Public Library, the Congressional Library, the Boston Museum of Fine Arts, the British Museum, and the Bibliothèque Nationale, Paris.

## AMERICAN ART WEEK

Postwar planning appears to be the major spirit moving all people of all nations today. Let's develop our vision by making concrete plans for the promotion of our American Fine Arts and Crafts.

In every community of these United States there are artists and craftsmen designing outstanding works of art in every field. These works should take their places in large and small business, industry, education and general beautification of our cities.

American Art Week affords an opportunity to the individual artist—a genuinely fine democratic way to familiarize people in every community with the fine things he is accomplishing in his studio.

If our American artist has any doubts about the future of art in this country let him read a reprint from an editorial in the San Francisco Commercial News entitled *Art Will Survive*.

"This war, as we see it in the western world, is a supreme challenge to those human aspirations which have progressed slowly and painfully through the centuries toward a higher civilization."

"In the face of such a menace do we have mood or time for a thought about the symbols of civilization? We do. The vandals themselves have seen to that. One of their first acts of pillage and plunder has been to seize and carry away the art treasures of outraged lands. Greed—no slightest respect for art—was the motive. The value of a single masterpiece will outlive the currency of a tottering dictatorship."

"And so the Allies, prepared to restore government to subjugated peoples, homes to refugee slaves, and peace to the fields of rapine and slaughter, are thinking of art. With the invading forces of liberation we are sending commissions

to protect, preserve and restore the world of art that will escape the European holocaust. If it is America's destiny to preserve the freedom of the world, it is her privilege to save the record of the world's peaceful pursuits in museums and galleries. Many of the masterpieces of all time are now guarded by the Statue of Liberty with her torch of enlightenment.

"Art will survive? Art is surviving. Norman Rockwell's *Four Freedoms* have been produced by this war. Some of the best of contemporary artists are out on the fighting fronts to bring back the graphic records of this great epoch in history. Others are working at home to maintain a phase of creative endeavor that is as essential as our commerce and our industry. We are fighting materialism.

"San Francisco has taken a sincere interest, as well as a pride, in its patronage of the arts. Immediately following the First World War there was a notable stimulation of interest in art. Business men, professional men, and corporations invested in good paintings. Today you probably couldn't buy the Maxfield Parrish *Pied Piper* without buying the Palace Hotel. At the turn of the last century you might have walked into William Keith's modest studio on Post Street and had your choice of fifty landscapes at a reasonable price. Today you are virtually a 'collector-connoisseur' if you own one."

American Art Week is a yearly program of our League and it brings to the fore many works of art all over the country never before exhibited, and places within reach of many an opportunity to own a fine contemporary work.

Our Chairmen and Directors are ready to assist both artist and buyer. If you do not know the director in your territory, write us. We are happy at all times to be of service.

May I once more impress upon you the importance of sending to me weekly reports of your activities—interesting items for general publicity on these pages. We are mailing you addressed postcards ready for your use.

—FLORENCE LLOYD HOHMAN.

## Art Week Prize—1944



"R.F.D.," etching by Martin Lewis, N.A. Mr. Lewis has won many prizes for his works. His etchings are in the Art Institute of Chicago, the Boston Museum of Fine Arts, the Cleveland Museum, the Metropolitan Museum, and the Whitney Museum, of New York.

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# CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.  
Albany Institute of History and Art To Oct. 1: "Four Years in Review."

ANDOVER, MASS.  
Addison Gallery of American Art To Sept. 11: Candace C. Stimson Bequest Exhibition.

BALTIMORE, MD.  
Walters Art Gallery Sept.: French Bookbindings.

BOSTON, MASS.  
Museum of Fine Arts To Sept. 10: Shell Spirals in Art.  
Boris Mirski Gallery To Sept. 14: "Transit."

CAMBRIDGE, MASS.  
Fogg Museum To Sept. 3: "Old Wedgwood"; Drawing Exhibition.

CHICAGO, ILL.  
Fine Arts Galleries Inc. Art of Yesterday, Today and Tomorrow Sept.: Exhibition of Contemporary Artists and Old Masters.  
Petrass Gallery To Sept. 15: Group Exhibition.

CINCINNATI, OHIO  
Art Museum Sept. 16-Oct. 1: Paintings by Roma Schreiber.

DALLAS, TEX.  
Museum of Fine Arts To Sept. 30: Past Dallas Allied Arts Prize Winners; To Oct. 8: Contemporary International Prints.

DAYTON, OHIO  
Art Institute Sept.: Watercolors by Edward R. Burroughs: "Fashions by American Wars."

EAST HAMPTON, N. Y.  
Guild Hall To Sept. 22: American Watercolor Society.

GREEN BAY, WIS.  
Neville Public Museum To Sept. 25: Dance Photography by Helen Morrison.

HAGERSTOWN, MD.  
Washington County Museum of Fine Arts Sept.: "Appreciation of the Arts."

INDIANAPOLIS, IND.  
John Herron Art Institute To Sept. 24: Indianapolis International Salon of Photography.

LOWELL, MASS.  
Whistler's House To Sept. 25: New Acquisitions of Aldro Hibbard's Works; Paintings by Charles Hopkinson; Prize Pictures from Jordan Marsh Co.

MIDDLETOWN, CONN.  
Wesleyan University Sept.: "Subway Art."

MINNEAPOLIS, MINN.  
Walker Art Center To Sept. 6: "Le-Bœuf So Far"; To Sept. 11: "110 Living Americans."

PHILADELPHIA, PA.  
Academy of Fine Arts Sept.: Selections from Permanent Collection.  
Art Alliance To Sept. 10: Philadelphia Watercolor Club Annual.  
Artists Gallery Sept.: Summer Exhibition.

PITTSFIELD, MASS.  
Berkshire Museum Sept.: Annual Exhibition of Pittsfield Art League.

PROVIDENCE, R. I.  
Art Association To Sept. 5: Prints from an American Group; Watercolors by Ethel Canfield; Sept. 5-Oct. 2: "Self-Juried" Show by members of Rockford Art Association.

ROCKPORT, MASS.  
Art Association To Sept. 11: Group Exhibition.

ST. LOUIS, MO.  
City Art Museum To Sept. 18: Furniture and Designs of Victor Proetz.

A. C. A. Gallery (63E57) Sept. 11-23: Paintings by Helen Hersperger; Sept. 27-Oct. 6: Paintings by S. Rev-Landau.

H. V. Allison & Co. (32E57) Etchings and Engravings.

Argent Galleries (42W57) Sept. 11-29: Silvermine Guild of Artists Exhibition.

Associated American Artists (711 Fifth at 50) Sept. 12-30: "Looking Back, and Looking Ahead," 10th Anniversary Show.

Babcock Gallery (38E57) Sept.: American Group Show.

Barzansky Galleries (604 Madison at 61) Sept. 19-Oct. 7: Paintings by Rothbort.

Brooklyn Museum (Eastern Parkway) To Oct. 29: Sketches by American Designers; Posada, Printmaker to the Mexican People.

Brunner Gallery (110E58) Sept.: Old Masters.

Contemporary Arts, Inc. (106E57) Sept. 25-Oct. 14: Annual Group Exhibition.

Downtown Gallery (43E51) From Sept. 6: American Art.

Durand-Ruel (12E57) Sept.: 19th Century French Paintings.

Duveen Brothers, Inc. (720 Fifth) Sept.: Old Masters.

8th Street Gallery (33W8) To Sept. 15: Summer Sale of Small Paintings.

SANTA FE, N. M.  
Museum of New Mexico To Sept. 15: 31st Annual, Painters and Sculptors of the Southwest.

SAN FRANCISCO, CALIF.  
Palace of the Legion of Honor From Sept. 1: Ceramics by Mrs. Brian Heath; Paintings from the Museum's Collections; Napoleonic Broadside; From Sept. 8: Survey of American Painting; From Sept. 22: "Brazil Builds."

Museum of Art To Sept. 17: Arts in Therapy; Illustrations by Horacio Butler; War Drawings by George Biddle; Romantic Painting in America; Paintings by Mario Carreno; Sept. 6-24: Abstract and Surrealist Art in the United States; From Sept. 20: 64th Annual of Painting and Sculpture.

STRACUSE, N. Y.  
Museum of Fine Arts Sept. 5-Oct. 2: Paintings by Grandma Moses.

TOLEDO, OHIO  
Museum of Art To Sept. 5: Annual Exhibition of Contemporary American Paintings.

TULSA, OKLA.  
Philbrook Art Museum To Sept. 30: "The Southwest Scene."

UTICA, N. Y.  
Munson - Williams - Proctor Institute Sept. 7-10: Annual Flower Show.

WASHINGTON, D. C.  
Arts Club Sept.: Member's Show.  
Corcoran Gallery of Art Sept. 1-24: Drawings and Watercolors by Sgt. John F. Autrey and Cpl. E. Ben J. Gambrell; From Sept. 11: Contemporary American Printmakers; Sept. 26-Oct. 15: Drawings by Kenneth Hayes Miller.

National Gallery Smithsonian Institution Sept. 4-24: National Association of Women Artists.

## EXHIBITIONS IN NEW YORK CITY

Ferargil Galleries (63E57) Sept.: American Group Show.

460 Park Avenue Gallery (460 Park at 57) Sept.: Contemporary American Portraits.

Frick Collection (1E70) Sept.: Permanent Collection.

Kennedy & Co. (785 Fifth at 60) Sept.: Paintings of the Hudson River School. Audubon Prints.

Knoedler (14E57) From Sept. 11: War Paintings by George Biddle.

Kraushaar Galleries (730 Fifth at 57) Sept.: Summer Group Show.

Macbeth Gallery (11E57) From Sept. 5: American Group Exhibition.

Matise Gallery (41E57) Sept.: Modern French Group.

Metropolitan Museum of Art (Fifth Ave. at 82) To Sept. 10: Canadian Army Art Exhibition; To Sept. 17: Chessmen.

Midtown Galleries (605 Madison at 58) Sept.: Paintings by the Midtown Group.

Milch Galleries (108W57) Sept.: Paintings by Selected Group of American Artists.

Morton Galleries (222W59) Sept.: Summer Exhibition of Watercolors and Oils.

Museum of Modern Art (11W53) To Sept. 17: Art in Progress; From Sept. 20: Soviet Children's Art; From Sept. 27: American Battle Paintings 1776-1918.

Museum of Non-Objective Art Sept.: Loan Exhibition.

Newhouse Galleries (15E57) Sept.: Group Show.

New York Historical Society (170 Central Park West) Sept. 5-30: Sculpture by John Rogers.

Norliss Gallery (59W56) To Sept. 15: German Illegal Re-armament Posters and French Liberation Posters; From Sept. 15: Group Exhibition.

Old Print Shop (150 Lexington at 30) Sept.: "Honest American" Paintings.

Orrefors Gallery (5E57) From Sept. 11: Work by Vally Wieseltier.

Perls Gallery (32E58) To Sept. 8: Season in Review; From Sept. 11: Paintings by Karl Priebe.

Paul Rosenberg (16E57) Sept. 19th and 20th Century French Paintings.

Schaeffer Galleries (61E57) Sept.: Old Masters.

Schneider-Gabriel Galleries (69E57) Sept.: Old Masters.

Schultheis Art Galleries (15 Madison Lane) Sept.: Old Masters.

Jacques Seligmann & Co. (5E57) Sept.: Old Masters.

E. & A. Silberman (32E57) Sept.: Old Masters.

Wildenstein & Co. (19E64) Sept.: Landscapes of France.

Howard Young Gallery (1E57) Sept.: Old Masters.

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## Laguna Beach Winners

The 26th Anniversary Art Exhibition, held at Laguna Beach, Cal., during August and September, is composed of paintings, watercolors and sculpture selected from 200 entries. The three paintings which received the greatest number of popular votes in the June-July exhibition were allowed a longer run and are included in the anniversary show. Oswald Jackson, president of the Art Association, announced these winners in the present exhibition:

First prize of a \$50 war bond to Katherine Hancock of Long Beach, who paints under the name of Katherine Kinzie. Her canvas was a portrait of a five-year-old, Suzanne. Peterpaul Ott of Laguna Beach took second prize of \$25 in war bonds for *The Four Elements*, a bas relief.

Honorable mentions in oil went to Virginia Woolley of Laguna for a *Still Life* and to Marian Williams Steele of Long Beach for *Monday*; honorable mentions for watercolor were given to Rex Brandt of Corona del Mar for *Storm* and to Marjorie Matthews of Los Angeles for *Going Home*.

Popular vote in this group totaled highest for H. R. Love's *Sea of Sage*.

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J. LEO FAIRBANKS can boast of a record of art accomplishment unique in the annals of fine art. Although head of the Art Department of the Oregon State College, Corvallis, Oregon, he has found time to complete a long list of murals, of which we record but a few—Salt Lake Temple; Library Bldg., Oregon State College; State War Memorial, Idaho; Arizona Temple, Mesa, Arizona; Temple, Logan, Utah; Bryant Jr. and West High Schools, Salt Lake City; Mural decorations and two stained glass windows, Hall of Religion, Century of Progress.

After many years of study abroad at the Julian Academy, he entered upon a career rich in lasting work in many branches of art including architecture. He has done extensive writing and lecturing on "Home Building," "City Planning," "Art and War," etc. He is a member of the American Artists Professional League, American Federation of Arts, Society of Oregon Artists and the N. Y. Architectural League.

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